

## 'GUNPOWDER' EXPLOSION

Super-strong heroin causing rash of ODs P14

## QUEER (PARTY) ACTION!

Our guide to the coolest Pride events P24

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# IT GET

# BETTER?

A special report P8

**Plus:** OccuPride's  
rebirth of queer  
radicalism

GUARDIAN PHOTO OF  
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DENNIS, HUITZI, BRIAN, AND  
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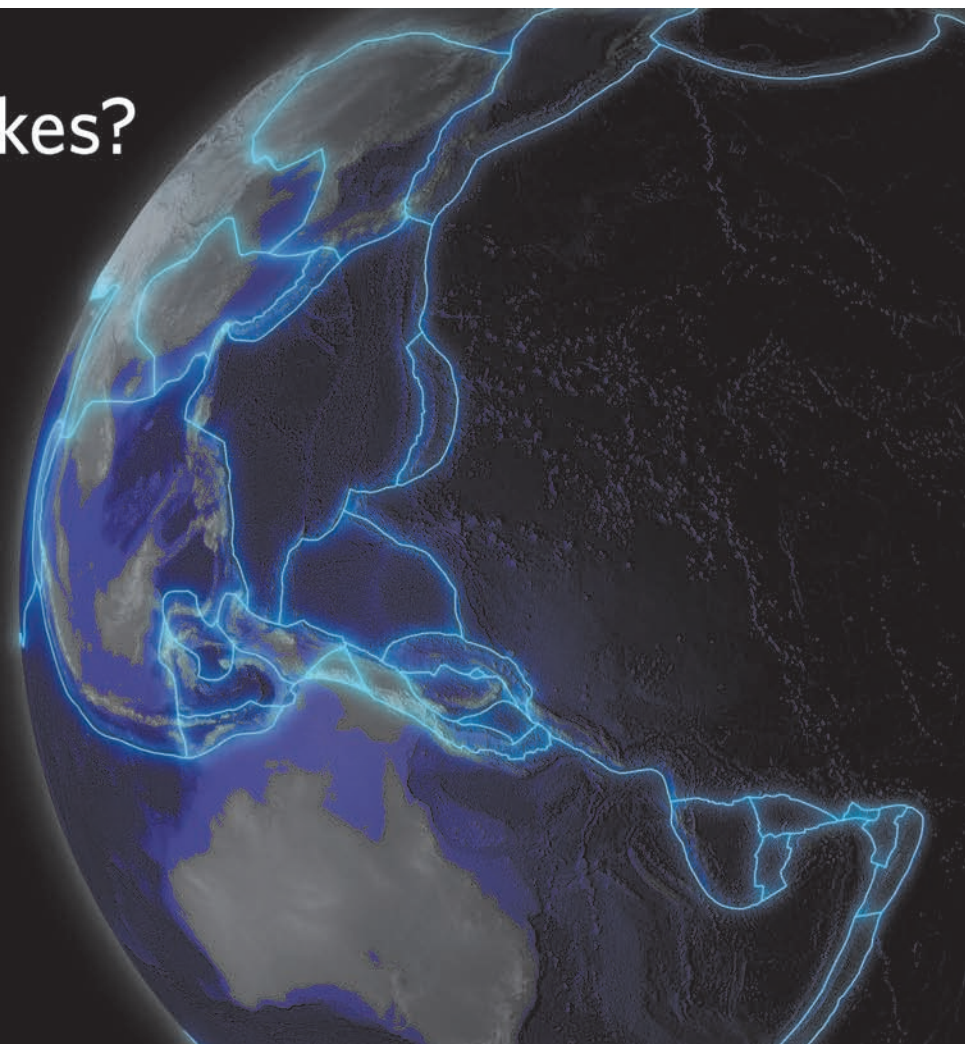
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# GUARDIAN INTELLIGENCE

What you need to know



## PIZZA POWER

You don't have to have a shell and bandanna with strategically-located eyeholes to dig on Bay pie news.

Berkeley's Red Tomato Pizza House (2017 University, Berk. (510) 845-6666, [www.red-tomatopizzahouse.com](http://www.red-tomatopizzahouse.com)) is offering vegan stuffed crust with ooey-goey Daiya cheese. The joint was a Round Table franchise until recently, but liberated itself to expand the menu — you can also score a gluten-free 'za there. But if its sheer, shell-busting pig-out you're looking for, head to Goat Hill (300 Connecticut, SF. (415) 641-1440, [www.goathill.com](http://www.goathill.com)). The Potrero Hill family spot offers all you can eat pies on Mondays for \$11.95 from 4 to 9:45pm. Cowabunga, etc.



RUBENSTEIN/  
FLICKR (CC)

## IF I RAN THE SHOW

WHAT IF FRONT-LINE ACTIVISTS WERE RUNNING SAN FRANCISCO?

BY MESHA MONGE-IRIZARRY



“If I were (gah...) the San Francisco police chief, I'd make sure my department serves & protects ALL residents; the people would finally define and implement community policing instead of me spearheading the deal myself; I would ensure, from my end, that illegal racially biased policing would be a part of the shameful past of SF forever. There would be no unwarranted surveillance of Muslims or intimidation of undocumented migrants; I wouldn't wait more than a decade to fire brutal cops like Jessie Serna; I'd turn over the SFPD mental health budget to Mobil Assistance Patrol and dispatch psych techs as first time responders instead of my officers.

Mesha Monge-Irizarry is a member of the city's Marijuana Offenses Overview Committee and the Idriss Stelley, killed by San Francisco cops at the Metreon on June 12, 2001.



## SHOW SOME GRATITUDE, SF — CORPORATIONS ARE COMMUNITY BENEFITS

Hundreds of opponents and supporters of CPMC's proposal to build a massive hospital on Cathedral Hill and rebuild a smaller version of St. Luke's Hospital packed a City Hall hearing (and overflow room) June 15, the first of at least five that the Board of Supervisors and its Land Use Committee are holding on the controversial proposal (see “Hospital standoff,” 6/13).

Labor and community groups and many supervisors have criticized CPMC for not providing nearly enough money for community benefits and to offset the project's impacts on the city's transportation system and housing market, particularly considering how lucrative the project will be for the health care giant.

But when CPMC CEO Warren Browner testified, he made it clear that we should all just be grateful that the company is willing to selflessly build us these new hospitals. As he put it, “The project itself is a community benefit for all San Franciscans.”

## GAY MEN CAN JUMP (AND DRINK) ...



... and LBTs can, too, when the new gay Hi Tops sports bar opens in the old Lime space in the Castro in October. Give all those hot lacrosse daddies our number, please.

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2. Souley Vegan-Beer Revolution
3. El Rio
4. Thee Parkside
5. Clare's Deli-500 Club

## MOVIE OF THE WEEK

WED/20-THU/21

Austin, Tex. comedian and author Owen Egerton (*The Book of Harold, the Illegitimate Son of God*) visits the Balboa Theatre for two nights of talks illustrated by clips culled from religious and educational films, cult classics, music videos, and just plain bizarro fragments of media history. Wed/20 is “The Best of God,” boasting such delights as faith healers, Bible-quoting rappers, and erstwhile *Tiger Beat* centerfold Kirk Cameron's hellzapoppin' visions of the apocalypse. Thurs/21 takes the edge off, bro, with “The Best of Drugs,” which can only mean one thing:



hilarious scare films galore. Sinner, heal thyself! But, srsly, stay away from the bath salts. [www.balboamovies.com](http://www.balboamovies.com)

## THIS WEEK'S REASON THAT THE WORLD IS COMING TO AN END

The Huffington Post just added an entire section devoted to “sideboobs.” ([www.huffingtonpost.com/news/sideboob](http://www.huffingtonpost.com/news/sideboob))



## PANHANDLING AND PAYCHECKS

Bevan Dufty, the mayor's homeless director, went to the Interfaith Council the other day to talk about his policy proposals and put it on the line: “Every time I hear about people not giving money to panhandlers because it might go for drugs and alcohol, well, there are people in this room who generate money for drugs and alcohol. What if that principle applied to your paycheck?”



## WHY THE RADIO SUCKS



“WE ARE LOSING TRUE DIVERSE, LOCAL, CULTURAL PROGRAMMING THAT REALLY REFLECTS THE VIBRANCY OF OUR CITY. THIS IS ABOUT THE COMMODIFICATION OF THE NON-COMMERCIAL SIDE OF THE DIAL.”

— FORMER KUSF MUSIC DIRECTOR, AND CURRENT SAVE KUSF SPOKESPERSON IRWIN SWIRNOFF

## POLITICAL ALERTS

WEDNESDAY 20

**Notes from a revolution**, Booksmith, 1644 Haight, SF; [www.booksmith.com](http://www.booksmith.com). 6:30pm, free. In the Haight's heyday, the Diggers were a cultural and political force to be reckoned with. The “community anarchist” collective served food in the Panhandle, ran free medical clinics, and generally cared for the large numbers of people who flocked to the neighborhood in the 1960s. They set up free stores and crash pads, and were known for absurd theater that made you think. Now their broadsides have become a new book, *Notes from a Revolution*. Some of those involved in this recent San Francisco history will speak at the Booksmith for the books release, and there might even be some Diggers-style people-feeding afoot.

MONDAY 25

**The sky did not fall**, Commonwealth Club, 595 Market, SF; [www.commonwealthclub.org](http://www.commonwealthclub.org). 5:30pm, \$7-20. Don't Ask, Don't Tell was finally repealed last July. That hasn't stopped people from arguing for its reinstatement for reasons like “they're in close quarters, they live with people, they obviously shower with people” (Rick Santorum in October.) Get the real story at this Commonwealth Club event, where soldiers will speak on the historic repeal's effect on their lives. At least for these soldiers, the changes weren't shower-related, but instead related to not fearing dishonorable discharge and hiding who they love while risking their lives in the military.

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A•A•N



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ON THE BLOGS

## POLITICS

Stay up on the Mirakarimi hearings — the Ethics Commission starts taking testimony on the matter this week

Are conservative counties overcrowding our prisons?

## NOISE

Hard-rocking Alternative Tentacles band Pins of Light answer the Localized Appreesh questionnaire

We chat with the legendary Philip Glass prior to his Henry Miller Library benefit show with Joanna Newsom

Stunning shots of the Extra Action Marching Band in Denmark on its European tour



## PIXEL VISION

La Peña Cultural Center's historic mural is being redesigned, giving birth to a conversation between two generations of street artists

April Short tries out Grouper, the new three-on-three dating website

## SEX SF

Kelly Lovemonster attends the OpenSF polyamory conference, finds the plurality in poly

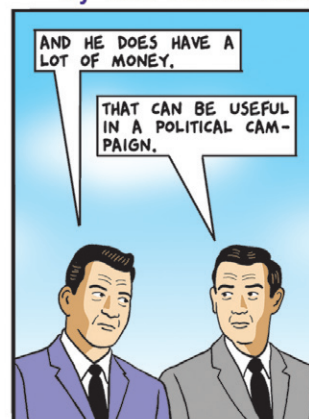
Is it Pride yet?  
Our guide to the weeks' sexiest events — plus a latex fashion shoot to inspire the fetish fashionista in you

# THIS MODERN WORLD

REPUBLICANS  
DISCUSS THEIR  
ENTHUSIASM  
FOR MITT  
ROMNEY



by TOM TOMORROW



# LGBT PRIDE: THE GOOD, THE BAD AND THE UGLY

BY TOMMI AVICOLLI MECCA

**OPINION** No doubt about it, LGBT Pride is a mixed bag.

Long gone are the days when Gay Freedom Day, later Gay Pride, was a one-day affair, a protest march, and celebration to commemorate the Stonewall Riots in New York City in June, 1969.

These days, it's a month-long, corporate-sponsored, \$1.8 million-dollar, glitzy affair with events at fancy hotels and a "parade" (not a march) that remains totally out of touch with the radical, grassroots activism that first created it. Not only are contingents charged to participate, but curbside barricades make it impossible for onlookers to jump in, and participants are asked to "donate" to enter the festival after the parade. Even if the pride committee waives the fee for small groups, why does anyone have to pay to be part of pride?

Especially given that it has corporate sponsors with very deep pockets. Some of those sponsors are strange — and ugly — bedfellows indeed. They include Wells Fargo

and B of A, two banking institutions that have been foreclosing queer and other people out of their homes. Their motto might well be, "We take Pride in evicting you." What does it say about our community that we allow these institutions to use our events to buy good PR? Banks don't deserve good PR, especially when the government is not holding them accountable in any real way for what they continue to do to us.

Fortunately, there are pride events that remain true to the fiery, uncompromising spirit that was demonstrated by those queens who refused to go quietly into the paddy wagons 43 years ago. They include the Faetopia "pop-up queer arts, ecology, theater and community center" at the old Tower Records space at Market and Noe, with lots of great events continuing through June 22 ([www.faetopia.com](http://www.faetopia.com)); and the Vito Russo documentary, *Vito*, at the Frameline Film Festival last week. Vito's life of gay and AIDS activism is a reminder of why Pride month exists. It's just a shame that Wells Fargo is a sponsor of the festival.

You won't find banks sponsoring the Trans and the Dyke marches (Friday, June 22 and Saturday, 23 respectively). Nothing in pride month comes closer to being like the 1970s gay pride marches (that I miss so much) than these two grassroots efforts.

Finally, a coalition calling itself OccuPride plans to protest the "increasingly commercialized" pride parade that caters "only to those of us with money to spend." According to a press statement, it will also "honor our radical roots for full liberation for women, people of color, immigrants, the disabled, all the oppressed and marginalized." Sounds like a Gay Liberation Front manifesto I helped write 42 years ago. Join up with OccuPride on June 24 at 10am at Mission and Main, or at Taylor and Turk at 2:30pm for a rally on the site of the former Compton's Cafeteria where, three years before Stonewall, drag queens rioted.

Like *Vito*, a reminder of where we came from. **SFBG**

*A longtime queer and tenants rights activist, Tommi Avicelli Mecca was involved with organizing Philly's first pride march in 1972. He is editor of Smash the Church, Smash the State: the Early Years of Gay Liberation (City Lights).*

# FIXING SF'S SUNSHINE PROBLEMS

**EDITORIAL** Open-government advocates are circulating a series of amendments to the city's landmark Sunshine Ordinance, and a lot of them make perfect sense. In general, the changes bring the law up to date — and deal with the ongoing and increasing frustration over the lack of enforcement that has rendered nearly toothless one of the most progressive open-government laws in the nation.

The advocates are trying to find four supervisors to place the measure on the November ballot. It won't be easy: Already, the City Attorney's Office has circulated a memo arguing that some of the amendments conflict with state law or the City Charter.

And in the background, Sup. Scott Wiener is looking to take another approach to open-government, asking city departments to examine the costs of complying with the existing law — which could easily become an argument for loosening the rules.

The new disclosure rules are relatively modest. A policy body would have to release all documents relevant to a decision 48 hours in advance of a meeting. Documents that include metadata — tracked changes and other digital information — would have to be released in full. Regulations on closed meetings around pending legal issues would be tightened.

But the bulk of the changes have to do with enforcing the law — and that's where the battle lines are going to be drawn. The measure would create a powerful supervisor of public records, appointed by the city attorney, who would be directed to review all denials of public records — and who, by law, would be ordered to "not consider as authority any position taken by the city attorney." That seeks to address a key shortfall in existing law — the City Attorney's Office, which (like most law firms) is often driven by privacy and confidentiality, advises city agencies on what records can be withheld, and city officials who refuse to release documents simply say they were following the advice of their attorney.

The proposal would turn the Sunshine Task Force into an inde-

## EDITORIALS

pendent commission, some of whose appointments wouldn't be subject to any official review. The commission would have extensive new authority to levy fines on city employees who it finds in violation of the sunshine law and to force the Ethics Commission — which routinely ignores sunshine violations — to take action against offenders.

The idea, of course, is to mandate consequences for violating the Sunshine Ordinance, which is flouted on a regular basis by public officials who pay no penalty and

**THE BULK OF THE CHANGES HAVE TO DO WITH ENFORCING THE LAW — AND THAT'S WHERE THE BATTLE LINES ARE GOING TO BE DRAWN.**

thus have no real reason to comply. But increasing the scope and certainty of punishment is one side of the coin — and if there were better ways to ensure compliance, none of that would be necessary.

In Connecticut, a state Freedom of Information Commission has the statutory authority to require any government agency to release a document or open a meeting. The panel doesn't punish people; it obviates that whole process. And it would be much, much easier to get beyond the penalties and simply create a legal process that allowed the Sunshine Commission full authority to order public agencies to comply with its rulings. The commission rules that a meeting was illegally closed? Tapes of that meeting must be released, at once. Documents improperly withheld? Cough them up, now. The only appeal city officials would have: go to court and seek a secrecy order.

If the supervisors and other city officials think the proposed rules go too far, they're ignoring the clear and obvious problems. And there's an easy solution: Give the Sunshine Commission the same power as the FOI panel in Connecticut, which has operated just fine for more than 30 years. **SFBG**



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## MAKE IT BETTER NOW

The queer youth of LYRIC build community and fight discrimination without waiting for the adults

BY Yael Chanoff

yael@sfbg.com

Noted queer writer and speaker Dan Savage sent a hopeful message to LGBT youth with his 2010 YouTube video, “It Gets Better.” But many queer youth in the Bay Area say they aren’t willing to wait.

“If my adult self could talk to my 14 year old self and tell him anything, I would tell him to really believe the lyrics from ‘Somewhere,’ from *West Side Story*. There really is a place for us. There really is a place for you. And that one day you will have friends that love and support you, you will find love, you will find a community. And that life gets better,” Savage said.

Savage and his partner Terry Miller’s message went viral. It inspired hundreds of similar videos and eventually led to the creation of the It Gets Better Project, headquartered in Los Angeles. The videos were a response to a tragic cluster of suicides by children bullied for seeming gay, a trend that was only unusual in that the media picked up on it. And for

many teens across the country, the “It Gets Better” videos provided crucial hope and support.

But last week, I was talking to Stephanie, Lolo, Ose, and Mia Tu Mutch, four Bay Area teens, about what it’s like to be a queer youth today. We were talking at the Lavender Youth Recreation and Information Center (LYRIC), a center for queer youth in the heart of the Castro.

When I asked about the “It Gets Better” videos, they all had the same reaction: “Ugh. I don’t like those videos. I don’t like those at all.”

“Those videos are depressing,” Lolo said.

“Yeah. ‘Just wait ‘til you’re an adult?’” Stephanie asked.

“Just wait ‘til you’re an adult, and your problems will go away,” Mia said, shaking her head.

“And it’s celebrities, too,” Ose noted. “I got thousands of dollars, and it gets better!”

The four of them are facilitators at LYRIC, leading weekly community-building workshops that deal with issues queer kids face. Between 17 and 21 years old, these youth are not waiting for it

to get better. They’re doing it for themselves.

### LYRIC’S SIREN SONG

LYRIC definitely promotes pride and empowerment. Founded in 1988, LYRIC organizers worked to secure funding for a physical space a few years later. Since then, this purple house on Collingwood has functioned as a crucial center for Bay Area queer youth. It offers counseling, food, clothing, community building workshops that kids teach, and a safe place to hang out.

But LYRIC, like many nonprofits, has felt the impact of the severe government cuts to health and human services. As a result, its budget has suffered steady declines from approximately \$1.2 million in 2008 to \$954,000 this year primarily due to shrinking government funding.

But LYRIC refuses to give up offering paid internships, a rarity in the nonprofit world.

“The City has made it clear that they no longer intend to invest significant funding into subsidized employment model programs — they want to serve greater numbers of youth at a

much lower unit cost — even if we all understand that some of the most marginalized youth will no longer be getting the intensive level of support they need to make it to a successful adulthood” LYRIC’s Executive Director Jodi Schwartz told me, explaining that the organization is now growing support by more grassroots funding networks.

“We used to hire 60-70 young people per year, now it’s more like 20,” Schwartz says.

The organization still serves about 400 young people per year.

“I would guess we have 6,000 queer youth living in the city,” Schwartz said. “So we’re not reaching everyone. Not to say that all those 6,000 queer youth need a LYRIC, but they need community. We all need community.”

Youth from across the country come to San Francisco seeking that community. Often they have escaped intolerant, abusive, or dangerous situations in their families or hometowns. But when they arrive in this storied city, these youth are often disappointed.

“I was that kid who left a small town in Texas and who

got to San Francisco as fast as I could,” Mia told me. “And I was like, you know, I’ll figure it out, I’ll find a job, and I’ll do this and that. And it was really hard.”

“I think that the difference is that there are more LGBT specific languages and policies, and organizations that are affirming. All of that is the best in the US, probably,” Mia said. “And there are all these cultural groups and all of that. But queerphobia and transphobia exist here just like it exists everywhere else.”

“So my big thing is how we have all these systems in place that make us a little more queer friendly,” she said. “But how do we actually get the public to stop hating people, to stop doing hate crimes, to stop bullying?”

Ose, who now lives in the Bayview, grew up closer to the city. But coming from a religious family in Modesto, he says, “I had heard things about the Castro itself. I always thought the Castro was the devil...I was a church boy.”

He remembers fear that someone he knew would recognize him in the forbidden neighborhood, that “my mom would find out and be like, what are you doing in the Castro? So I was scared to death my parents would find out I was coming to the Castro.”

That was two years ago. Now, Ose works in the Castro, and he was dressed in cut-off shorts and a slicked back Mohawk, long painted nails clicking on the table. “I’m hella gayed out,” he happily reports.

When Mia made it to San Francisco, she initially settled into the Tenderloin, rather than the gentrifying Castro.

“As a trans person, a lot of trans history is in the Tenderloin and there’s a lot of trans women who live in the Tenderloin and who work in the Tenderloin,” she explained. “So I feel more at home there. Even though it isn’t technically the gay neighborhood, it’s always been the queer ghetto and that’s where the low income and queer people of color live a lot.”

The Tenderloin is also the site of many of the services that queer youth use. Mia made some of her first local connections at Trans: Thrive, a program of the Asian Pacific Islander Center. And many of the kids at LYRIC, as well as the city’s other queer teens, benefit from Larkin Street Youth Services.

CONTINUES ON PAGE 10 >>



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## NEWS

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The homeless shelter oversees the only beds reserved for queer youth in the city, all 22 of them, a number Schwartz believes in inadequate. A report from Larkin Street in 2010 found that 30 percent of the homeless youth they serve identify as LGBTQQ (lesbian, gay, bisexual, transgender, queer, or questioning).

LYRIC is part of the Community Partnership for LGBTQQ Youth and the Dimensions Clinic Collaborative, which includes service organizations like the queer-specific health clinic Dimensions, the nearby LGBT Center, the Bay Area Young Positives HIV health and support nonprofit, and the city's Department of Public Health. But LYRIC is one of only a few organizations that focuses on fun, informative community-building workshops.

### ACCEPTANCE NOW

Savage promised queer kids that, in the distant future, they would "have friends that love and support you, you will find love, you will find a community." But LYRIC's workshops, largely envisioned and run by the youth themselves, show kids that they don't need to wait: they can create those supportive networks for themselves, in the here and now.

Another such community-building effort was on display at the LGBT Center on June 15: Youth Speaks' queer poetry slam Queeriosity. The show, which was preceded by five weeks of free poetry workshops for and by queer youth, brought together young queer people from across the Bay Area, and one could feel the love and support in the air.

"Queeriosity is important because, in the poetry scene, we have so many people with so many different backgrounds," Milani Pelley, one of the show's hosts and a poet who works with youth in the workshops, told me. "A lot of times people who get identified in the LGBT category, they don't have that space where they're front and center and it's a space for them. It's very important that we celebrate everyone."

Pelley, 24, has been working with Youth Speaks since she was 16. She said the message of the *It Gets Better* videos might be too simple.

"Thinking about being an adult versus a teenager, adults go

through the same things," she said. "The only difference is it's not encouraged to speak out about it, you're supposed to act like you have it together and it's okay."

Mia said youthful teasing and bullying are precursors to hate crimes: "Bullying and hate crimes are related because it's all about people not accepting you, and then violently reacting to who are. So either throwing insults or beating you up."

On April 29, Brandy Martell, an African American trans woman, was murdered in Oakland in a likely hate crime. CeCe McDonald's recent case has also exhibited the dangers and injustice trans women of color face. The young Chicago woman defended herself against a bigoted attacker who she ended up killing, only to spend time in solitary confinement while awaiting trial, get convicted on manslaughter, and, last week, be placed in a men's prison to serve her sentence.

I asked the four LYRIC teachers about the campaigns of national organizations like the Human Rights Committee — such as marriage equity or LGBT soldiers — and they all shook their heads.

"There's a huge disconnect between the national platforms of the major gay organizations and the actual realities of queer youth," Mia said. "Like they don't even have queer youth in the majority of their meetings, but then they act like they're the ones fighting for our rights, you know."

For example, she said "marriage equality wouldn't affect me at all. Yeah, it would be okay, it would be better if it was equal across the board. But when you have people dying because of hate crimes, and dying because of bullying, and dying because they don't have a place to stay and they're on the streets, it's like, I just feel like those are a lot more pressing than getting a piece of paper from the government."

### SETTING THE AGENDA

Mia serves on the city's Youth Commission, where she's designing training programs for service providers to work with LGBT youth. Ose is working with Schwartz to create programming for LGBTQ youth who don't want to take the common path of rejecting religion and spirituality as they come to terms with other parts of their identity.

"I go to church a lot," Ose explained. "I grew up as a Christian. And I wanted to touch base on that because a lot of times, the youth that I come across, the majority of them are being silenced...I'm still going through some issues with my own church, especially with my pastor because just recently I've heard that he dislikes me over the fact of the way I dress, the way I act, my feminine gestures."

Stephanie sighed and said, "I wish there were more LYRICS around the city. One in Bayview, one in every district. And Oakland too."

"People who provide counseling, food, clothes, water if you need it," Lola added. "A safe space to go to, a place where you can make friends, and make connections. There need to be more places like that specifically for queer youth."

Even in San Francisco, harassment is a reality in youth programs and schools. In 2009, the SFUSD studied Youth Risk Behavior in San Francisco's elementary through high school public schools, and found that more than 80 percent of students reported hearing anti-gay remarks at school, and more than 40 percent said they had never heard school staff stop others from making those remarks. The survey also found that students who identified as LGBT were significantly more likely than their peers to report skipping school out of concern for their safety.

Queer youth will never stop finding informal networks of support. But structured settings like LYRIC can be vital. At places like LYRIC, youth find the community, the love, and the friends that Savage promised would appear with time — before they turn 18.

"It's easier to build relationships and to build community when it's structured, when it has a little bit of structure like, hey, this is a queer specified setting, we're going to talk to each other, we're going to hang out, we're gonna do this, and then you kind of build community off of that. And because it's based on identity, you feel more comfortable to talk about that," Mia explained. "You have to change your reality. And you have to be the one to change it for yourself. Because ain't nobody gonna make it better for you." **SFBG**

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## NEWS

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# OCCUPRIDE REMEMBERS

Pride has long been a forum for protest, and this year is no different

BY Yael Chanoff  
[yael@sfbg.com](mailto:yael@sfbg.com)

"First of all, the parade wouldn't have barricades, because that immediately creates an us versus them divide, and then you see the parade as just the groups and companies that can afford the fee, which is more than \$450. Anyone who wanted to march could march, regardless of what the sheriff or Fire Department says. There would be tents for connections to services that people desperately need. I'm not opposed to having companies there, but they shouldn't be the be-all, end-all of Pride. And there should be more about the history, because people don't know it. In the Holocaust, anywhere from 10,000 to 100,000 gays were worked to death in Dachau and other work camps. That's where the pink triangle comes from. But people think Harvey Milk pulled it out of his ass or something."

That's what Scott Rossi, one of the organizers of San Francisco's OccuPride march, told me when I asked him what his ideal SF Pride Parade would look like. The protest's rallying cry is Community Not Commodity, and the group hopes to bring some rebellious spirit to the parade, which they say has become too watered down with corporate sponsors and assimilation-lovin' politics.

Some of the action's organizers are from Occupy San Francisco and Occupy Oakland, but the majority are a coalition of radical queer groups like HAVOQ, Pride at Work, Act Up, and QUIT (Queers Undermining Israeli Terrorism).

Honestly, it would be weird if there *wasn't* a group with an anti-capitalist critique of the parade disrupting Pride this year. It's been a tradition since 1992 when Act Up members joined the parade and

staged intermittent Die-Ins, collapsing every seven minutes, the frequency that people were dying from AIDS that year.

Act Up and related groups staged similar demonstrations practically every year. A decade later, two Gay Shame protesters were arrested when they attempted to enter the parade. That year's parade was sponsored by Budweiser, and Gay Shame had created a seven-foot-tall cardboard Budweiser can that read "Vomit Out Budweiser Pride and the Selling of Queer Identities," and other props to confront "the consumerism, blind patriotism and assimilationist agenda of the Pride Parade."

And radical queers show no sign of stopping. Veteran gay rights warrior Tommi Mecca was at basically all of these disruptions, and he won't be missing out on this year's events. Mecca was 21 when he helped organize the first Pride March in Philadelphia in 1972.

"Pride used to be a protest," Mecca recalls. "It was very free. There were no barricades on the street, there were very few rules. We didn't have contingents, people just gathered, and at some point there were speeches, usually by activists... I don't know when it started getting corporate sponsors."

But the glitz! The glamour! The music enhanced by electricity! Today, Pride is a giant, televised affair — this year, sponsored by Wells Fargo.

"Don't people in Pride realize how much we're being used by Wells Fargo?" Mecca said. "It just reeks."

So if you go to the parade, smell the sweet smell of protesters promoting "pride not profit, a movement not a market, and community not commodity." After all, if it wasn't for queer radicals in the '70s, there wouldn't be a Pride at all. **SFBG**

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Image, right: Martin Parr, *Fashion Shoot for Amica*, New York (detail), 1999. © Martin Parr / Stephen Daiter Gallery.



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## THEY CALL IT GUNPOWDER

Extra strong heroin is said to be causing a rash of overdoses, but San Francisco officials are in the dark

BY BRIAN RINKER  
news@sfbg.com

At needle exchange sites around San Francisco, fliers are handed out to intravenous drug users warning them about a new and very potent form of heroin thought to be responsible for a dramatic increase in recent overdoses.

"Gunpowder heroin," as it's often called on the street, began infiltrating the city's illegal drug market back around February, according to widespread reports from various needle exchange participants. Yet public officials appear to be in the dark about the epidemic, partly because budget cuts have created long backlogs for toxicology tests and partly due to indifference about the safety of drug users.

The reports were gathered by the Drug Overdose Prevention and Education Project from their network of needle exchange programs and analyzed by Project

Manager Eliza Wheeler. She noticed the trend in April, and a flood of reports followed through May. It soon became clear that she was witnessing a potentially deadly spike in heroin-related overdoses.

"The whole city is reporting strong stuff," Wheeler told us. "People are overdosing left and right."

From January through May, 99 heroin-related overdoses were reported. The largest number of overdoses occurred in May with a staggering 40 reports. Wheeler says that an average month has 12 overdoses.

While those directly involved with San Francisco's drug-using population seem to know all about the increase in overdoses, city and hospital officials seem to know nothing about it.

After checking with local police precincts in drug zones such as the Mission and Tenderloin, SFPD spokesman Sgt. Michael Andraychak told us officers haven't

come in contact with a strong batch of heroin and they are unfamiliar with the term "gunpowder heroin."

According to Tenderloin Police Captain John Garrity, undercover and street officers only test controlled substances for positive or negative results. They do not test the drugs' potency or chemical make-up. Garrity told us that the cops haven't dealt much with opiate-related overdoses since the widespread availability of naxolone, an opiate overdose antidote commonly known by its brand name Narcan.

"We don't see the overdoses anymore," Garrity told us, "not for the last 20 years, not since Narcan came out."

SF General, St. Mary's, and St. Francis hospitals all say their emergency rooms haven't seen an increase in heroin overdoses either and are also unfamiliar with the term "gunpowder heroin."

It seems the city is content with letting nonprofit needle exchanges and programs like the DOPE Project deal with its opiate-using population. Although the DPH does fund and collaborate with many service providers, it rests the bulk of the responsibility on the drug users themselves.

While needle exchange programs combat blood borne diseases like hepatitis C and HIV, which can be contracted through sharing needles and other paraphernalia, DOPE attempts to educate users and prevent fatal opiate overdoses. The DOPE Project, funded through DPH, works with needle exchange programs to provide opiate users with a take-home prescription of naloxone, which can be administered from a nasal spray or injected from a vial. At the exchange, if a returning drug user is re-supplying naloxone, he or she is asked "Did you lose it or use it?" If it was used, a report is made.

All the reports gathered by the DOPE Project are of overdose reversals, none of the reports are fatal, thanks to widespread availability of naloxone and the drug using population who use it. That doesn't mean people haven't died. In fact, a rash of fatal overdoses is rumored to have occurred. The suspected culprit: gunpowder heroin.

"There's a new batch of heroin in town—people are dying," says Johnny Lorenz, community activist and member of San Francisco Drug Users Union, a members-based organization advocating drug-friendly policies and giving a voice to drug users, who say they are often marginalized and seen as not caring about their community.

Lorenz, a former heroin addict, says a friend recently died from heroin-related causes. Whether it was gunpowder heroin that actually caused his death is unknown.

Wheeler and Lorenz say many people have died from the extra-strength heroin, yet no official records have turned up. The Medical Examiner's Office hasn't noticed an increase in heroin-related deaths, but Administrator Bill Ahern admits it was 90 days backlogged on toxicology reports.

The police and medical examiner's lack of knowledge doesn't surprise Mary Howe, executive director at Homeless Youth Alliance. She says heroin-related overdoses are indeed a real problem, and she personally knows heroin users who have recently died from overdose, but "unless you actually care about helping drug users you wouldn't know." And to receive a toxicology report from the medical examiner's office takes a couple months, adds Howe.

Wheeler and others are currently waiting on toxicology reports to find out what exactly is in the heroin making it so strong. Without a toxicology report there is no way to be certain about the cause of death or the makeup of the drug.

According to SF Medical Examiner's 2009-2010 annual report, nine out of the 141 people that died from narcotic analgesics related deaths were found with traces of heroin, down from previous years. However, finding out if heroin is the cause of death can be tricky. According to the report, the unique metabolite that identifies heroin, 6-monoacetamorphine, is very short lived and can metabolize in the body while the person is dying—leaving only traces of morphine or codeine.

Worse, a drug user buying heroin off the street will never know what exactly he or she is shooting.

"No one ever knows what's in the heroin," says Lorenz, adding that the label "gunpowder" has become a loose term for a stronger heroin. Lorenz, who spent the majority of his 20s doing heroin, remembers that gunpowder heroin at one time used to be a specific reference to a higher grade heroin from Columbia, off-white or grayish in color and crystal-like—resembling gunpowder.

Others say gunpowder heroin is black tar heroin mixed with fentanyl, a synthetic opiate that can be up to 100 times stronger than morphine. Some disagree entirely and say the overdoses aren't specific

to any one type of heroin.

"Whatever people are calling it—it is strong," says Wheeler adding that people rarely overdose from of a bad batch of heroin; they overdose from a good, strong batch. "In a world where the drug supplies are unregulated, this is what happens."

If it is black tar heroin mixed with fentanyl, that could explain why hospitals aren't reporting an increase in overdoses, says Jan Gurely, doctor at a local homeless clinic. She suggests that the people aren't making it to the ER's—they are only making it to the morgues.

"Gunpowder is very dangerous," says Dr. Gurely. "It takes a phenomenal amount of antidote vials to reverse the overdose."

Naloxone unbinds every molecule of heroin from receptors in the brain, reversing an overdose. The problem with naloxone is when too much is administered the overdose victim goes into withdrawal and comes to sick and vomiting. With a normal heroin overdose only half a vial is needed, but multiple vials are needed when dealing with gunpowder she adds.

"A person could die on you with a vial in your hand," Dr. Gurely said. "Most people don't walk around with six or seven vials of Narcan."

Pauli Gray believes the type of heroin causing a rash of overdoses and deaths is indeed heroin mixed with fentanyl. However, he doesn't think it is a pure form of the prescription narcotic, but a homebrewed batch. Gray works for the Syringe Access Services program at the San Francisco AIDS Foundation and also works directly with Eliza Wheeler and the DOPE Program.

"It's called gunpowder and it's all over the place," Gray said, adding that heroin users are now actively seeking the extra-strength street drug. "When they hear dealers yelling 'gunpowder' they run and buy it," he said. The street value has skyrocketed. Normally, a gram of heroin sells for \$30, gunpowder is selling for \$80 a bag, says Gray, and the bag can weigh as little as a quarter of a gram.

Gray says users have learned to shoot up very small amounts of the drug, although rumors of fatal overdoses are rampant. The other day he saw the drug for the first time. It smelled like vitamins and when cooked up it has small black flecks floating around, he says.

"People are selling it everywhere," Gray said. "It's really scary. We're in overdrive." SFBG

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## AFTER THE RAID

BY CAITLIN DONOHUE  
caitlin@sfbg.com

**HERBWISE** It is exceedingly difficult to get Oaksterdam University founder Richard Lee to talk about himself. I have him — the person who drove the Proposition 19 legalization campaign, whose house and cannabis trade school were raided by federal agents in April, who through his businesses' success has helped revitalize and make safe a previously gloomy stretch of downtown Oakland — on the phone to talk about the lifetime achievement award he will be receiving from High Times at this week's Cannabis Cup (Sat/23-Sun/24).

I want him to share his emotional journey since government agents poured into his home, what's it's like to be the public face of the flashpoint between California and national government over marijuana. High Times editorial director Malcolm MacKinnon calls Lee a "fearless trailblazer," perhaps he'd like to make grand predictions about the future of pot? At least describe exactly what's happening with Oaksterdam, post-raid. But Lee prefers to stress the latest poll numbers on legalization.

"All the national polls and the Colorado polls are going our way," he says. "If you could get the word out about that, that'd be great." FYI, on June 6 Rasmussen Reports found that 61 percent of Coloradoans support regulating cannabis like alcohol and cigarettes.

Lee has retired from university administration — he's referred to as a professor emeritus, although he is still teaching classes in cannabis policy, history, and advocacy. In his "big Converse All-Stars" (as she calls them) now stands Dale Sky Jones. She once developed Oaksterdam's curriculum and now joins a short list of female leaders in the marijuana industry as the university's president.

"When the federal government came in, they took the curriculum, the computers — everything else that was the blood and breathe, heart and soul of the school short of the tables and chairs and teachers," Jones says in a phone interview. Under her watch, the finances of "top-heavy" Oaksterdam's gift shop, dispensary, and university have split and are now under separate ownership. Staff is attempting to rebuild curriculum from email records. 45 employees have lost their job because of the disruption in business affairs. "This was a violation on so many levels for the staff of Oaksterdam," Jones says, sadly.

But life goes on. Lee says his "students are great, they have lots of energy and enthusiasm." And the cultural contributions that the school and its founder have hardly been negated by federal intervention. "[Lee] brought the debate about marijuana policy reform to the kitchen table," says Jones. "Before Prop. 19, the only time parents and kids had conversations around marijuana it was 'where the hell did you find it? who are your jackass friends?' It was always a negative discussion. This was the first time that families were able to discuss marijuana as a policy issue."

This weekend's Cannabis Cup will bring the pot world's focus back here, as some of NorCal's [author's note: and hence, the world's] best strains compete for the title of best indica, sativa, edibles, etc. Lee's lifetime achievement award (presented at 7pm on Sun/24) will just confirm what we all already knew: even when it comes to activists, we grow things better out here. **SFBG**

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## FOOD + DRINK



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## THAT'S AMORE

BY VIRGINIA MILLER  
[virginia@sfbg.com](mailto:virginia@sfbg.com)

**APPETITE** After moving from Southern California to New Jersey at age 14, I learned what a true city was when I discovered New York City. Whenever in that New York state of mind, I miss its boundless energy, frank people, eclectic neighborhoods, and, yes, East Coast-style Italian. I reminisce about family dinners filling up on mountains of cheese, doughy pasta, and impeccable red sauce — which, to achieve perfection, should exhibit both sweet and savory notes. In both NYC and NJ, it was often perfect. (I miss you, Cafe L'Amore).

It can be challenging getting my red sauce Italian fix here. I crave old school, heartwarming places, whether drinking a Manhattan in the brilliant time capsule of Joe's of Westlake, dining on Gaspare's "real deal" lasagna, Mozzarella's oozing, baked mozzarella, or a plate of my

beloved guanciale (pig jowl bacon) and garlic-heavy spaghetti alla matriciana at Ristorante Marcello. Enter Original Joe's, a reborn San Francisco classic appealing to a blessedly broad demographic, satisfying East Coast cravings.

You couldn't be blamed for initially assuming the sizable Original Joe's off North Beach's idyllic Washington Square Park is a tourist destination or primarily for older clientele. There is a more mature set dining here, a factor I welcome and at times seek out intentionally. But families, couples, residents, and tourists alike mingle in this new home for a restaurant founded here in 1937, yet closed since a 2007 fire at its Tenderloin location. Though impossible to replicate the original locale's dive-y 1970s charm, the new space feels more old school NYC than modern-day tourist trap. Roomy red leather booths and a tuxedoed waitstaff immediately comfort.

The food surprises with an amped-up dose of quality compared to the old days on Taylor. A market price crab cocktail is expensive at \$25 but the crab is clean and plentiful. A daily special of fresh burrata and Spring pea salad could have come from any current SF restaurant. Joe's Italian chopped salad (\$15.95) ends up being one of the quickest transports East. Ordering it to share, it arrives split, a half portion plenty for one. Chopped romaine is doused in Italian dressing, with garbanzo beans, olives, cherry tomatoes, silvers of salami, provolone, fennel, and the necessary pepperoncini. It's brighter — and almost as satisfying — than

heavier, loaded versions I used to fill up on back in Jersey.

As in the old Joe's, there's plenty of tender, juicy beef, from flat iron steak (\$24) to a porterhouse (25 oz. at \$44) and prime rib on Saturdays. But when in such an setting, I crave red sauce. It doesn't get much comfier than spaghetti with meat sauce (\$13.95) or meatballs (\$16.95). Even if Joe's is not the superlative version, it hits the spot, as does classic ravioli (\$16.95), although I tend to prefer Jackson Fillmore's housemade ravioli over the years. Another way to my East Coast Italian heart is parmigiana, whether chicken, veal, or eggplant. Here I'm drawn to the eggplant (\$16.95), not too smoky, layered in cheese, breading, and, of course, red sauce.

I was tickled to find that \$6 cocktails, including simple but revered favorites like a whiskey sour or negroni, are actually well-made — completely unexpected and at this price, one of the best drink values in town for solid classics.

Another unexpected pleasure is impeccable spumoni for dessert (\$5 for a few generous scoops). Often in spumoni, unnatural cherry, chocolate and pistachio ice cream flavors are cluttered with nuts and candied fruits in what feels like a dated flavor that should be relegated to the past. Joe's version delivers authentic, rich flavor with smattering of crumbled pistachios on top, demanding me to rethink, and once again enjoy, this classic ice cream rumored to have Neapolitan roots.

Joe's isn't revolutionary gourmet or cutting edge cuisine, but what it does, it does well. Its clientele reminds me of the history and sense of place San Francisco possesses that makes it one of the truly great cities in the world, now ideally situated in a neighborhood that fiercely maintains reverence for and ties to that history. Amid SF's influx of tech-attracted newbies, Joe's attracts that breed we often forget is here: the San Francisco native. Feeling like a family/group restaurant first and foremost, it's a place I'd bring visiting family and Sicilian relatives with hefty portions and friendly service. But I've also had a cozy date night with my husband here, transported to decades past... but with fresher ingredients. **SFBG**

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# ARE WE REAL?

BY L.E. LEONE

le.chicken.farmer@gmail.com

**CHEAP EATS** I took a cab from the airport to the football game and changed in the back seat without (I don't think) leaving anything behind, not even the big bag of smaller bags of airline pretzels. Which came in handy because it was a 6:30 kickoff — an awkward time, whether you're coming from work, like my teammates, or across the country.

How I came to come by said bag of bags of airline pretzels for entirely free is a restaurant review unto itself, starring a five-year-old girl named Shaya. She got on the plane in Los Angeles with a big bald doll named Jacob, a small Dora the Explorer backpack, and a clipped-on ticket.

"Are you my babysitter?" she said to the stewardessperson, who, as it happens, was standing right next to me while I waited to use the bathroom.

Seatwise, I'd just leapfrogged to an aisle seat in the front of

the plane, which you can do on Southwest when it stops to re-passenger.

While I was in the bathroom, the stewardessperson ushered little Shaya to the window seat of my row. When I came out, she apologized. As if!!! "I hope you weren't planning on having a quiet flight," she said.

What she couldn't have known: that I had just said goodbye to two of the many little loves of my life, age 4 and 5, and wasn't going to see them for one more month, if ever, because — as you know — I have a horrible fear of flying. Every time I step in an airplane I have to assume I am climbing into my tomb.

What neurotic nutcases like me need most in life is a sense of purpose, and here was mine, the moment I'd been waiting for, my "is there a babysitter on board" moment.

"No worries," I said to the stewardessperson. "I'm a pro." And I moved my stuff from the aisle seat to the middle one, right next to

the girl and her doll so that no one could possibly come between us.

"Is this his first time flying?" I asked, indicating the doll.

"This is my little brother. His name is Jacob. I didn't have him

and told her how old they were, and she told me how old she was: Five, like I said. Almost six.

We were hitting it off. Then she got very thoughtful. "I feel awkward," she said.

## I GOT A LITTLE THOUGHTFUL MYSELF. WAS I ENCOURAGING UNHEALTHY BEHAVIOR IN A FIVE-GOING-ON-SIX-YEAR-OLD?

last time, but mama got him for me. His eyes close when he lays down," she said. "See?"

I did, and said so.

She leaned toward me conspiratorially and whispered over his head: "He's not real."

I whispered back: "Are we?"

She laughed and we introduced ourselves. She was on her way to her dad's for the summer. Her dad had a new house. She was going to go swimming. I showed her pictures of the Chunks de la Cooter

"Why?"

"I like you, but my mom told me not to talk to strangers."

I got a little thoughtful myself. I thought: uh-oh. Was I encouraging unhealthy behavior in a five-going-on-six-year-old?

"Your mom is right," I said.

"You shouldn't talk to strangers. But the person sitting next to you on an airplane, for as long as you are on that plane, is not a stranger. She is your airplane-only friend."

This seemed to set Shaya's

mind at ease. In any case, she offered me a Chicken McNugget.

"No thanks," I said. "I'm still full from last night." (Comal, the trendy new downtown Berkeley joint with the fancy noise-reduction sound system and way overpriced, way underimpressive food, immediately after which I needed a snack at Phil's next door: a completely awesome bacon cheeseburger slider with homemade tater tots and my favorite cookie ever, which was essentially a homemade Oreo. Ohmigod, new favorite restaurant ever!)

"What did you eat?" my airplane-only friend Shaya asked.

"Long story," I said.

After we landed she looked up at me and said, out of the blue: "I was brave."

"Me too," I said. "Thank you."

And the stewardessperson gave me pretzels. **SFBG**

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## THURSDAY 6/21

### SF SYMPHONY PRESENTS: DUKE BLUEBEARD'S CASTLE

This'll be dark and delicious. Young British filmmaker Nick Hillel's innovative, sculptural projections have appeared in videos for the Beastie Boys, Baaba Maal, Cirque du Soleil, and Matthew Herbert. He's set to direct and design the SF



Symphony's semi-staged performance of composer Bela Bartok's wickedly gorgeous 1911 mini-opera setting of the Bluebeard legend: a young bride wanders through her older husband's nightmarish castle, discovering seven rooms that include a torture chamber, a gleaming treasure, a lake of tears, and, finally, her own horrible fate. Somehow this is not a downer! Probably because the music's so entrancing — here voiced by mezzo-soprano Michelle DeYoung and bass-baritone Alan Held — and the tale so engrossing. Plus you get awesome pianist Jeremy Denk performing Franz Liszt's *Piano Concerto #1* and a clubby afterparty on Fri/22 with John Vanderslice and Magik\*Magik Orchestra. No lake of tears here. (Marke B.)

Thu/21-Sat/23, 8pm, \$35-\$145

Davies Symphony Hall

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www.sfsymphony.org

## FRIDAY 6/22

### "DAVID SHRIGLEY: BRAIN ACTIVITY"

Glasgow-based artist David Shrigley's signature cartoons are hilariously deadpan: crude drawings and doodles; short stories filled with crossed-out corrections; a "Lost Pet" poster, taped to a tree, seeing a certain pigeon ("Normal size. A bit mangy looking.") He's also an animator, spoken-word performer, photographer, music-video director, occasional DJ, and taxidermist — wit-



### "DAVID SHRIGLEY: BRAIN ACTIVITY" SEE FRIDAY 6/22

ness the "I'm Dead" image, featuring a stiffly obedient Jack Russell, being used to promote "Brain Activity" at the Yerba Buena Center for the Arts ("Is this the sickest art show ever?" tut-tutted the Daily Mail). This is the only stateside stop for "Brain Activity," so don't miss the chance to witness, and chuckle at, the work of this offbeat art star. (Cheryl Eddy) Through Sept. 23

Opening tonight with performance by Blasted Canyons, 8-10pm, \$12-\$15

Artist lecture Sat/23, 2pm, free with gallery admission (\$8-\$10)

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www.ybca.org

## FRIDAY 6/22

### "MISSION IN THE MIX"

Talk to anybody who has ever sat through an evening of hip-hop, you are likely to hear: "It was so much fun." Talk to somebody dancing in a hip-hop group, same thing: "so much fun." In some ways the yearly "Mission in the Mix" is a kind of preview of the big hip-hop fiesta in November, to which dancers fly in from who knows where. But, Micaya, the soul force behind that event, has always stressed her love for the local dancers who might not necessarily be ready yet for the big

tent. So this is her chance to make them shine in a more intimate but no less rollicking environment. (Rita Felciano)

Through June 30; Fri-Sat, 8pm, Sun, 7pm, \$17

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www.dancemission.com

## FRIDAY 6/22

### ROYAL HEADACHE

Musical debates can give you a...total migraine. With the US release of the self-titled album from Australia's Royal Headache earlier this year, finding out about the band now is like coming into an argument halfway. Having built up a reputation through its live performances, the band — whose members are named Law, Joe, Shorty, and Shogun — is at the center of Sydney's burgeoning garage rock scene, combining additional powerpop and R&B. The key element, though, is the naturally soulful voice of singer Shogun, alternately hailed as either a rock'n'roll messiah or the unwelcome return of Rod Stewart. (Ryan Prendiville)

With Yi, Synthetic ID

7pm, \$8

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## FRIDAY 6/22

### DEATH TO ALL

Seven members of the pioneering death metal band Death are uniting to embark on a seven-stop tour beginning in San Francisco. The band's first album *Scream Bloody Gore*, released 25 years ago, is widely considered to be the first true death metal album. This tour comes 11 years after the death of founding member Chuck Schuldiner due to brain cancer, and is intended to celebrate his life as well as to raise awareness and money for Sweet Relief, a nonprofit organization that helps foot medical bills for musicians. Never before has shredding, head-banging brutality been so morally sound. (Haley Zarembo)

With Gorguts

9pm, \$32

Regency Ballroom

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www.theregencyballroom.com

## FRIDAY 6/22

### HORSE MEAT DISCO

Honey Soundsystem has good reason to be proud. Its parties — focused more on quality music than marketing to a stereotype — have been an energizing force for and beyond the SF gay community. Now Honey is starting off a packed Pride weekend by bringing out London's Horse Meat Disco. Boldly called "without a doubt the most



important disco club night in the world" the collective shares Honey's expansive take on the genre, releasing borderless mixes as likely to feature edits of Talking Heads and Mungolian Jetset as Sylvester. The night also features the return of DIY synth wiz Gavin Russom, not in a DJ set, but with his live ensemble, the Crystal Ark.(Prendiville) With Poolside (live), Honey Soundsystem DJs

9pm Doors, \$17 Advance

Mezzanine

444 Jessie, SF

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## SATURDAY 6/23

### BICYCLE MUSIC FESTIVAL

Though LovEvolution may have been out-Darwined by the War on Fun, we (gosh darn) still have Bicycle Music Festival providing ambulatory audio in our city streets. The fest, split between two free outdoor locations, is completely pedal-powered — attendees morph into volunteers when they grab saddles and lend their quad muscles to the generator cause. This year, festival co-founder Shake Your Peace! makes its triumphal return, attendance may hit 1,000, and Birds & Batteries, Rupa and the April



## "MISSION IN THE MIX" SEE FRIDAY 6/22



Fishes, and Major Powers and the Lo-Fi Symphony will be among those taking the stage. Catch the thrilling cross-city processional at 5pm to see members of Jazz Mafia roll through intersections without missing a beat. (Caitlin Donohue)  
Noon-11pm, free  
Noon-5pm: Log Cabin Meadow, Golden Gate Park, SF  
6-11pm: Showplace Triangle, Irwin and 8th St., SF  
www.bicyclemusicfestival.com

## SATURDAY 6/23

### MARK GARDENER

A mainstay of Britain's legendary early-'90s shoegaze scene, Ride



embraced the Beatles-on-drugs songbook, turned its guitars up to 11, and filtered the result through a viscous, Phil Spectorian cloud of pink noise. Now, 15 years after Ride's disbandment, the band's vocalist and guitarist Mark Gardener is coming stateside to

honor the 20th anniversary of its sophomore effort, *Going Blank Again*: an album equally indebted to the Stone Roses' jangly pop, and Kevin Shields' shapeshifting production dynamics. Those of you jonesing for another My Bloody Valentine reunion appearance, take note: *this* is the show of the week-end to seize upon. (Taylor Kaplan)  
With Sky Parade, Silent Pictures, DJ Dennis the Menace  
9:30pm, \$15  
Cafe du Nord  
2170 Market, SF  
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www.cafedunord.com

## MONDAY 6/25

### FRIENDS

Friends will be friends. But only the best of them will house your ass after a bedbug infestation — or so the story of Bushwick, Brooklyn's dynamo five-piece, Friends, goes. Frontperson Samantha Urbani opened her



home to future bandmates Lesley Hann (bassist) and Oliver Duncan (drummer) after the two were hit with a bout of the six-legged bloodsuckers, and jamming ensued. Tapping Matthew Molnar and Nikki Shapiro to round out the lineup, Urbani and friends instantly honed in on a funky, tropical, soul-tinged, and totally danceable kind of pop music. Friends — formerly known as Perpetual Crush — hit the ground flying in 2011, releasing much buzzed about singles "Friend Crush" and "I'm His Girl." Debut full-length album *Manifest!* is out now — just in time to have a summer. (Julia B. Chan)  
With Splash!, Young Digerati  
9pm, \$12  
Bottom of the Hill  
1233 17th, SF  
(415) 621-4455  
www.bottomofthehill.com

## TUESDAY 6/26

### "JURASSIC LIVE: DINO ACTION SHOW"

The T.rex is coming! The velociraptors are here! All the way from Austin, Tex., Old Murder House Theatre — producers of *Aliens on Ice* ... I highly recommend YouTubeing it — brings its latest blockbuster homage to the Children's Fairyland



Theatre. This venue usually excludes grown-ups without kids in tow, but this interpretation of 1993's *Jurassic Park* is "intended for mature audiences," which I hope means plenty of stage blood during the "clever girl" scene. Also in store: cardboard-and-duct-tape reptiles, DIY contraband-toting devices disguised as shaving-cream cans, a bewigged dude playing Laura Dern, and more. Eat your heart out, Spielberg! (Eddy)  
8:30pm, \$20  
Children's Fairyland Theatre  
699 Bellevue, Oakl.  
www.oldmurderhousetheatre.com

## TUESDAY 6/26

### THE HUNDRED IN THE HANDS

This glammed-out electro duo from Brooklyn produces dreamy pop songs with a shimmery disco tinge. Vocalist Eleanore Everdell is classically trained, her background in opera leading not to

overpowering vibrato but instead to lush vocal stylings that add a warm depth to their dance-friendly tracks. Keyboardist and programmer Jason Friedman brings his art school education to the band's online publication THITH ZINE, which highlights their favorite music, art, and design. The zine's DIY foundation complements the raw feel of the duo's catchy homemade beats. Named after the Lakota Nation term for a battle resulting in the slaying of 100 members of the opposing army, the Hundred in the Hands promise to deliver a powerful, take-no-prisoners performance. (Zaremba)

With Silver Swans, Teenage Sweater  
8pm, \$12  
Rickshaw Stop  
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## TUESDAY 6/26

### KWJAZ

Often associated with the "hypnagogic pop" movement that's put the blogosphere into overdrive (think chillwave, but artier/weirder/more "washed out") SF's own KWJAZ has taken the cassette-fetishist subculture by storm. Churning out a gloriously hazy brand of jam-based pop, mastermind Peter Berends specializes in a more drawn-out approach than most of his peers; KWJAZ's self-titled debut, released this year on the hipper-than-thou Not Not Fun Records, consists solely of two extended tracks, jazzily oozing from one murky, spliffed-out groove to the next. Pink Floyd for Hype Williams fans? Ariel Pink for the Soft Machine crowd? Bear witness, and decide for yourself. (Kaplan)

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The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, 71 Stevenson Street, Second Floor, SF, CA 94105 or email (paste press release into email body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



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PHOTO BY DAVID ALLEN

BY NICOLE GLUCKSTERN  
arts@sfbg.com

## FEMALE TROUBLE

In Berkeley, 'Salomania' and 'Emotional Creature' take on the war on women

**THEATER** We've come a long way, baby, but why does it feel like women's equality is a legal concept that still troubles the status quo? This past year has proven that the erosion of women's rights remains a powerful political agenda across the country, with state bans on certain forms of abortion, the redefinition of rape, and the blocking of the Paycheck Fairness Act.

Two very different shows opening this week in Berkeley (previews began last week for both) are poised to provide timely additions to the ever-evolving discourse on female power and its reverberations on society at large. Mark Jackson's *Salomania*, at the Aurora Theatre, and Eve Ensler's *Emotional Creature*, at the Berkeley Rep, take on themes of gender parity and its embattled vanguard with a historical drama set in the early 1900s based on the life of one notorious woman, and an ensemble work exploring the challenges of girlhood in the present day.

*Salomania*, commissioned by Aurora, has been percolating on Jackson's burner since 2006, when he directed Oscar Wilde's *Salome*, also at the Aurora. While researching the production history of the play, he discovered a mostly forgotten scandal involving Maud Allan, a San Francisco dancer who achieved stardom with a provocative interpretation of "The Dance of the Seven Veils." But it wasn't her dancing that cemented her notoriety, but rather a high-profile media controversy in which she

sued British M.P. Noel Pemberton Billing for libel after he accused her of being a lesbian (she was), a sadist (she wasn't), and a German sympathizer (she wasn't that either) after starring in a private performance of Wilde's then-banned play.

Like all the best media scandals, her 1918 trial had all the necessary elements for a juicy celebrity circus — the personal vs. the political, beauty vs. bigotry, a titillating flush of sexual impropriety — and temporarily displaced the more austere wartime headlines of the era.

There are several themes at work in Jackson's biographical drama, gleaned in part from courtroom transcripts and letters from Allan to her family, but the one that seems to best tie Allan together with her biblical muse is the emergence of the "independent" woman in popular culture, and the fearfulness they've inspired in their detractors throughout history. And just as New Testament figure Salome has been almost unanimously vilified by both church and secular society for her coerced display of her physical sensuality (almost more so than for her adolescent act of brutal vengeance), so was Allan maligned for her empathic recreation of same.

Both Jackson and Allan's attitudes towards Salome accentuate the positive lurking within her oft-maligned reputation. Jackson

posits that she's "the only honest person in the room," the one with the greatest potential for breaking free of the venal, decadent atmosphere of Herod's palace. Allan found in her a kindred beauty-seeker, whose attraction to John the Baptist was formed partially from a sense of wonder at his purity and capacity for selflessness.

"She was not an uncouth child," she protested at her libel trial. "She was a woman who valued beauty." Their mutual reverence for beauty aside, another tie that binds Salome and Allan is a shared reputation for willfulness.

"She was kind of a force of nature in her personality," Jackson says of Allan. "[And] without apology said, 'This is what I do, and this is who I am.'" This unyielding attitude contributed to Allan's reputation as "difficult," even "arrogant," a complexity of character that attracted Jackson's interest as a playwright as much as it repelled her critics.

"Any woman with a forward personality who has pushed her boundaries is going to be characterized that way by her culture," he muses, a sentiment that could be applied equally to Salome as well as to Allan, as well as to almost any controversial female celebrity today: our Madonnas and our Hillary Clintons.

### GIRLS, GIRLS, GIRLS

"Part of why I wanted to write this is to say there's this amaz-

ing resilience here, and power, and resistance, and energy and vitality in girls that we haven't even begun to unleash," says Eve Ensler, who has also been compared to a force of nature (by Berkeley Rep artistic director Tony Taccone). Best-known for *The Vagina Monologues*, Ensler's latest play, *Emotional Creature*, is having its world premiere at Berkeley Rep.

Global girlhood is its focus. Based on her book *I Am an Emotional Creature: The Secret Life of Girls Around the World*, the subject matter includes stories from Congolese rape victims, Eastern European sex workers, young factory workers, and Western anorexics, all struggling to move forward from their circumstances. Despite the often violent circumstances Ensler's protagonists find themselves in, it's their vitality that she hopes will come across, onstage and off.

Quick to emphasize that *Creature* is fictional, Ensler's encounters with young women around the world — Democratic Republic of Congo, South Africa, Sarajevo, Haiti, Afghanistan — have nonetheless heavily informed the characters of her piece. And of course, she has her own experiences in girlhood to draw from.

"When I was younger, I was constantly told I was being too alive or too intense or too dramatic, and I chose to learn how to mute myself," she says. An

outspoken and prolific anti-violence advocate, Ensler does seem to have overcome that mute button in adulthood, but she's quick to point out that its existence can make girlhood a bewildering, disempowering time in life.

The creation of the piece began in Johannesburg, with a staged workshop at the Market Theatre in July 2011, and another in Paris in September. Director Jo Bonney likens the shape of the play to that of an event being put on by the girls themselves: a variety show of monologues, ensemble pieces, even song and dance numbers, with music written by South African composer Charl-Johan Lingenfelder. Navigating the stormy seas of modern-day adolescence and young adulthood, Ensler's "girls" may still be facing a whole spectrum of obstacles while tapping into their personal power. But thanks to precedents set by strong women such as Maud Allan, and even Salome, the fact that they should want to at all no longer seems unusual or unfortunate — no matter how often American right-wingers might have us otherwise believe. **SFBG**

### EMOTIONAL CREATURE

Through July 15, \$14.50-\$73  
Berkeley Repertory Theatre  
Roda Theatre, 2025 Addison, Berk.  
www.berkeleyrep.org

### SALOMANIA

Through July 22, \$30-\$55  
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www.auroratheatre.org

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YOUTH OF TODAY

Fresh perspectives on life, love, and Pride

PHOTOS BY KEENEY AND LAW

“I GREW UP IN TEXAS. BY COMING OUT HERE I’M COMING INTO A NEW WORLD WHERE IT’S OK BEING GAY, IT’S OK BEING WHO YOU ARE, IT’S OK ME LOVING ANGEL, AND IT’S OK FLAUNTING IT. NO ONE IS GOING TO SAY ANYTHING ABOUT THAT. I THINK THE BAY AREA IS WHERE I WAS MEANT TO BE.”

- BRIAN, AGE 21  
RECENT SF TRANSPLANT

“I’M REALLY EXCITED FOR PRIDE! I’VE NEVER BEEN... THIS IS GOING TO BE MY FIRST TIME, SO I’M EXTREMELY EXCITED...”

- ANGEL, AGE 19  
INTERN, SF LGBT COMMUNITY CENTER

“WHAT INSPIRES ME IS ADVERSITY, BECAUSE IT’S SOMETHING THAT ENRAGES ME AND SOMETHING THAT FUELS ME TO OVERCOME.”

- DENNIS, 20  
POET, MUSICIAN, QUEER YOUTH EDUCATOR

“WHAT INSPIRES ME? SEEING OTHER PEOPLE DISPLAY THEIR STRENGTH. ESPECIALLY IF THEY WANT TO HELP PEOPLE THAT ARE GOING THROUGH THE SAME THINGS THEY DID. SEEING PEOPLE TAKE A STAND FOR WHAT THEY BELIEVE IN... I LOVE THAT.”

- HUITZI, 18  
POET



## ARTS + CULTURE: QUEER ISSUE



**PORN COUPLE MAGGIE AND NED MAYHEM TEACH MULTI-GENERATIONAL POLYAMORY.** | PHOTO COURTESY MAGGIE MAYHEM

# A POLY PUSH?

OpenSF conference could be sign of expansion in the polyamorous community

BY KELLY LOVEMONSTER  
culture@sfbg.com

**QUEER ISSUE** Is San Francisco's polyamorous community experiencing a renaissance? Pepper Mint, organizer of the recent sex education conference OpenSF ([www.open-sf.org](http://www.open-sf.org)), suspects the non-monogamous in the Bay Area have finally reached a critical mass. His proof? Over the weekend of June 8, OpenSF was attended by over 500 of the poly-curious and practicing.

It might be, however, that they've finally found something to relate to. Sonya Brewer, a somatic psychotherapist, OpenSF lecture facilitator, and queer woman of color, has been a practicing polyamorist for 15 years. Brewer pegged the high attendance numbers on Mint's efforts to diversify the conference and include sexual minorities and other oppressed groups on its planning committee.

Those values were reflected in the conference's keynote address, delivered by trans-identified sex educator Ignacio Rivera and transgender health educator and social justice activist Yoseño V. Lewis. The two hosted a lecture entitled "Kink, Race, and Class," which sought to inspire dialogue about how social forces play into the world of kink. It was one of the many unique talks over the weekend that both celebrated and critiqued the diversity and spread of the polyamorous community.

Looking over the list of lectures for the weekend — "Sex Work and Non-Monogamy," "Fat Sluts, Hungry Virgins," and "Trans Queering Your Sex," to name a few — it was hard to decide which talks to attend.

I settled on two: Kathy Labriola's "Unmasking the Green-Eyed

Monster: Managing Jealousy in Open Relationships" and the Maggie Mayhem-led "Second Generation Poly." Labriola's hour-long talk examined jealousy from an anthropological perspective, highlighting it as a universal experience that manifests itself depending on one's cultural upbringing. The bad news? Jealousy is unavoidable. The good news? It's a learned behavior, and you can learn to manage it. Labriola provided us with a handy checklist to use in determining whether insecurities are based in fact or freak-out.

"Identify a situation that makes you jealous and ask the questions," Labriola advised. "One, [do] I have a resource I value very much and I'm fearful of losing? Two, [does] another person want that resource? Three, [do] you believe you are in direct competition for something you want? Four, [do] you believe if push comes to shove you will lose out?" Unless you answered yes to all four, she counseled, your jealousy can be worked through.

Mayhem, dressed in a fluorescent orange space suit (a representation of her "out-of-this-world" situation, she said) sat on a panel with her partner in life and in porn Ned ([www.meetthemayhems.com](http://www.meetthemayhems.com)) and his polyamorous family: his father, and his father's second partner — a non-hierarchical term, Maggie was quick to clarify. Maggie and her family discussed negotiating boundaries at sex parties, raising children with more than two parents, and the stigma parents of sex-positive offspring can encounter.

Given the general focus of OpenSF, Maggie's key advice had resonance: "Be the author to your own happily ever after," she told us. **SFBG**



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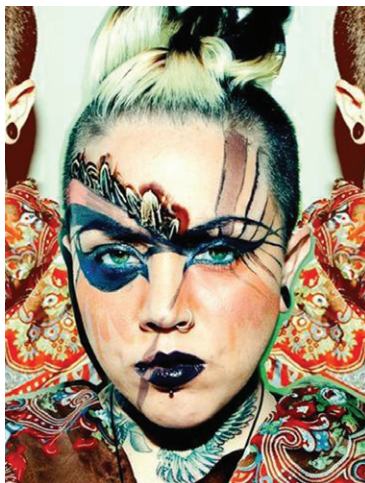
**FRIDAY JUNE 22-Gay Extravaganza**  
**FRIDAY JUNE 29-Candis Cayne!**

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**STUD**

## ARTS + CULTURE: QUEER ISSUE

LADY TRAGIK PERFORMS AT QUEERLY BELOVED, SUN/24



## HOT PINK ACTION

Our annual guide to the (actually!) coolest Pride events

COMPILED BY CAITLIN DONOHUE, APRIL M. SHORT, AND MARKE B.

### ONGOING

**Faetopia** Tower Records building, 2286 Market, SF. [www.faetopia.com](http://www.faetopia.com). Through Fri/22, noon-midnight, (event times vary), \$10 suggested donation. What's a radical queer to do in the season of commercialized sexuality? Seize an empty records store and fill with blithe faggotry. The crew behind Faetopia is organizing nights of queer cinema, hip-hop and ecology classes, drag musicals, skillshares, and much more — drop in.

**Frameline Film Festival** Various times and venues, SF. Through Sun/24. [www.frameline.org](http://www.frameline.org). The 36<sup>th</sup> year of this international gay and lesbian film fest has taken over SF — from a documentary on a female Olympian weightlifter to sweet tales of love, to goofy nights of short flicks.

**National Queer Arts Festival** Various times and venues, SF. [www.queerculturalcenter.org](http://www.queerculturalcenter.org). The fest has been raging since the start of the month, but this week you can catch Marga Gomez at the LGBT Center (Fri/22), darkly humored dance pieces at The Garage (Sat/23), and Ali Liebegott's "Faggot Dinosaur" art exhibit at Alley Cat Books.

**"Searching for Queertopia"** Galeria de la Raza 2857 24<sup>th</sup> St., SF. [www.galeriadelaraza.org](http://www.galeriadelaraza.org). Through June 30. 7:30pm, free. An exhibition documenting Las Intrépidas, a traditional celebration of *muxe* (queer) culture in the Oaxacan town of Juchitán de Zaragoza.

### WEDNESDAY 20

**The Guardian's 8<sup>th</sup> annual Pullin' Pork for Pride** Pilsner Inn, 225 Church, SF. [www.sfbg.com](http://www.sfbg.com). 5:30-9pm, free. Squee! Our annual meat treat (free pulled pork sandwiches for all!) will be soundtrack by Hard French heartthrobs, DJs Brown Amy and Carnita.

**Gay Pride Comedy Show** Deco Lounge, 510 Larkin, SF. (415) 346-2025, [www.decof.com](http://www.decof.com). 7pm, \$20. Camp out at this lineup of stand-up queers, compiled by hometown comedian Charlie Ballard in order to challenge the common perception of what a gay person is.

**Bi-BQ bisexual pride potluck and promenade** Dolores Park Café, 501 Dolores, SF. (707) 799-4343, [www.sfpride.org](http://www.sfpride.org). 5pm, free. The pre-party for Frameline Film Festival's showing of *Bi-Candy* features a potluck barbeque, Dolores Cafe performances, and a promenade en masse to Victoria Theatre.

**Booty Call** QBar, 456 Castro, SF. [www.bootycallwednesdays.com](http://www.bootycallwednesdays.com). 9pm-2am, \$3. The thing about Booty Call — besides its quickly-shirtless bevy of Castro babes — would be its extravagant

photobooth, designed each week by a different, deserving SF creative type. Get trashed, dance crazy, but stay pretty for the camera (and hostess Juanita More.)

**Stay Gold** Public Works, 161 Erie, SF. [www.publicsf.com](http://www.publicsf.com). 10pm-3am; \$3 before 11pm, \$5 after. Suggested apparel for the Pride edition of the monthly queer hip-hop banger: vinyl flower print bodysuit, winged sneakers, ass.

### THURSDAY 21

**Dude magazine launch party** Eros, 2051 Market, SF. [www.erossf.com](http://www.erossf.com). 7-10pm, free.

Australian transmasculinity zine is planting a flag in our soil, and celebrating with this reception at all-male sex club Eros.

**"Fabulous"** Creativity Explored, 3245 16<sup>th</sup> St., SF. [www.creativityexplored.org](http://www.creativityexplored.org). Through Aug. 1. Opening reception: 7pm-9pm, free. Artist Sara O'Sullivan curates this collection of gender-bending and queer culture at CE's gallery for developmentally-disabled creative people. Inspired by O'Sullivan's love of drag queens, the show features a life-size hot pink cardboard drum set.

**OccuPride planning meeting** Faetopia, 2286 Market, SF. [www.faetopia.com](http://www.faetopia.com). Perhaps you're one of those radical queers looking for some outlet for your general angst regarding capitalism and the over-commercialization of even our most human desires. Hie thee to this get-together of like-minded souls who will be planning an action to take Pride back to its alternative roots.

**Pride Nightlife** California Academy of Sciences, 55 Music Concourse, Golden Gate Park, SF. [www.calacademy.org](http://www.calacademy.org). 6-10pm, \$12. Sexologist Carol Queen, drag fauna Juanita More and Heklina, darling queer DJs, and other exotic fauna join Claude the albino alligator at the Academy's weekly party night. Star "gay"ze in the planetarium and learn about the same-sex predilections of your fave constellations.

**Wrestle Mania Pride Kick-off Party** Lexington Club, 3464 19<sup>th</sup> St., SF. [www.lexingtonclub.com](http://www.lexingtonclub.com). 9pm, free. Do babes with biceps get you bent? Cruise to the Lex for its lezzie arm wrestling party — where you won't need to strong arm anyone to get them moving to DJs Ms. Jackson and China G.

### FRIDAY 22

**Bearracuda** Public Works, 161 Erie, SF. [www.publicsf.com](http://www.publicsf.com). 9pm-3am, \$10-\$15. Fluff your fur for this bear bash — Doc Sleep, Ted Eiel, dabecy from Electronic Music Bears, and Robert Jeffrey of Dial Up give you something to step to.

**Bibi** Som Bar, 2925 16<sup>th</sup> St., SF. [www.som-bar.com](http://www.som-bar.com). 9pm-2am, \$15 advance tickets. This is the only Pride party featuring non-metaphoric sword acrobatics. The queer Middle Eastern-North African community will converge for the fifth anniversary of its favorite, undulating dance party. Belly dance and aforementioned sword play figures alongside DJs Emancipation and Nader.

**Bustin' Out! Official Trans March After-Party** El Rio, 3158 Mission, SF. [www.elriosf.com](http://www.elriosf.com). 8pm, \$5-\$50. DJs Ome, Jililio, and Bobby of Tortillas Picantes will spin at the be-patioed, community-oriented Mission bar. The get-down is a benefit for TGI Justice, a network of transpeople in and out of jail who are set on defeating the unjust prison industry.

**Horse Meat Disco** Mezzanine, 444 Jessie, SF. [www.mezzaninesf.com](http://www.mezzaninesf.com). 9pm, \$17. A huge mixed party (also including awesome local sunny electronic duo Poolside, the jubilant sounds of Crystal Ark, and the Honey Soundsystem DJs) will feature the beloved Horse Meat boys from London, who did much to stoke the last decade's obsession with rare disco and classic house treats.

**Marga and the Babes queer comedy** LGBT Center, 1800 Market, SF. [www.queerculturalcenter.org](http://www.queerculturalcenter.org). Marga Gomez does a mean Desi Arnaz impersonation (among her other talents). Join the Bay favorite yuckster and adorable queer comics Natasha Muse and Justin Lucas tonight.

**MR.** Monarch, 101 Sixth St., SF. [www.clubmonarch.net](http://www.clubmonarch.net). 9pm-4am, \$15. It's the last twirl for this fabulous annual dance-around hoo-haw: Slammin' (real) house DJs David Harness, Ellen Ferrato, and Rolo spin some amazing tunes to help you find a fine fellow whisker whisperer or just a quick ride. Borrow a mustache; this'll be a good one.

**Neon Vinyl** The Ambassador, 673 Geary, SF. [www.ambassador415.com](http://www.ambassador415.com). 10pm, free. DJs Enso, Kool Karlo, and Ilya bring future-retro Pride beats and decades of dance tracks poured through a house filter.

**Old French Hole** The Knockout, 3223 Mission, SF. [www.theknockoutsf.com](http://www.theknockoutsf.com). 9pm-2am, \$5.

Assemble your favorite old-timey dance parties from up and down the West Coast (the Hard French kiddos, DJ Primo from the Knockout's aces Oldies Night, DJ Beyondadoubt from Portland's Hole in My Soul), pump them full of Pride-ful pleasure, and call it a really stupid amalgamation of their party names. Twist, and shake.

**Radical Queer Vegan Anti-Social** Modern Times Bookstore, 2919 24<sup>th</sup> St., SF. [www.gayshamesf.org](http://www.gayshamesf.org). 5:30pm, free. But what of the sober queer, or the queer that cares more for sustainable food systems than Absolut cocktail specials? This Pride-time edition of the monthly Gay Shame potluck-roundtable might be flush with fresh-faced, vegan out-of-towners, so start soaking those cashews now.

**San Francisco Lesbian/Gay Freedom Band Pride concert** SF Conservatory of Music, 50 Oak, SF. [www.sfcu.edu](http://www.sfcu.edu). 7pm and 9pm, \$15-\$30. Jack Curtis Dobowsky's "Harvey Milk: A Cantata" will be featured at this musical celebration with SF community choral groups. Come early — 6:15pm — to hear Dobowsky talk about the creation of his piece, which features unpublished texts by Milk himself.

**Steam** Powerhouse, 1347 Folsom, SF. [www.powerhouse-sf.com](http://www.powerhouse-sf.com). 10pm-2am, \$5. As far as partying in a towel goes, this party is the ultimate. Down cheap tequila in one of SoMa's evolving sex clubs, cruise the man meat, get a buck-a-minute massage, and ditch the terrycloth for a spin in the famed Powershower.

**The Super Queer Open Mic Show** Center for Sex and Culture, 1349 Mission, SF. [www.sexandculture.org](http://www.sexandculture.org). 8pm, \$12-\$20. Eight years of queers grabbing the microphone are celebrated at this year's Pride edition of the reading series. Trans artist Amy Dentata and genderqueer humorist Dana Morrihan star as featured guests.

**Trans March** Dolores Park, Guerrero and 20<sup>th</sup> St., SF. [www.transmarch.org](http://www.transmarch.org). 3:30-6:30pm park gathering; 6:30pm parade to UN Plaza, free. Could this be our favorite parade of Pride? It's hard to pick sides, but this all-ages gathering of the transgendered community makes a good case for itself. A First Peoples' welcoming and blessing with Ohlones and two-spirit folks is one highlight of this feel-good manifestation.

**Unofficial: the third annual Original Plumbing trans pride dance party** Elbo Room, 647 Valencia, SF. [www.elbo.com](http://www.elbo.com) 10am-2pm; \$7 before 11pm, \$10 after. The all-around cutest transguy zine out there is throwing down the welcome mat for your post-march dancefest. Get snapped by photog Amos Mac and get it done on the dancefloor to DJ Rapidfire of Stay Gold and NYC's DJ Average Jo. Kelly Lovemonster go-gos!

**We're Here, We're Queer, We're Some Thing** The Stud, 399 Ninth St., SF. [www.thestudsf.com](http://www.thestudsf.com). 10pm-late, \$10. In honor of the swish season, SF's weekly alt-drag dance party fantasy is staying up late. Cast of characters includes Glamamore, Ambrosia Salad, and NYC's House of Stank. Host Vivvyanne Forevermore promises surprises, or rather "big, gay surprises."

### SATURDAY 23

**A Coupla Old Crackpot Crones** The Garage, 715 Bryant, SF. [www.crackpotcrones.com](http://www.crackpotcrones.com). 8pm, \$15. One-time Green Party mayoral candidate and playwright Terry Baum and comedian Carolyn Myers pull together a variety show to benefit the Pat Bond memorial Old Dyke Award. Mom coming out, Baum's surprise 2011 election appearance, and Eleanor Roosevelt's lady love all figure in sketches.

**Bondage A Go-Go** Cat Club, 1190 Folsom, SF. [www.sfcclub.com](http://www.sfcclub.com). 9:30-2:30am, \$10-20. Wear your pink and black to this lustful benefit for worker-owned stripclub The Lusty Lady. Dancers from the Lusty will host a spank-a-thon, and offer lap dances in exchange for contributions towards the future of our favorite sex-positive titty bar.

**Country Pride Sundance Pre-Party** Sundance Saloon, 550 Barneveld, SF. 8pm-midnight, \$10. There's always quite a lineup of hot hoofers at this regular country line-dance hootenanny — but the pre-Pride bonanza will be full of new faces and spiffy boots and saddles.

**Dark Room** The Hot Spot, 1414 Market, SF. Dark electro, witchy goth, and cutting-edge spook-house darken the door of this Civic Center dive as the drag-and-laser-studded monthly freakfest raises money for Lyon-Martin Health Services. (100 percent of door proceeds will benefit reproductive health in SF!)

**Dyke March Dolores Park, 20<sup>th</sup> St. and Guerrero, SF.** [www.thedykemarch.org](http://www.thedykemarch.org). DJs noon-5pm, march at 6pm, free. Sit pretty in Dolo, swigging a homemade watermelon margarita made by your industrious neighbor at this centerpiece to ladylove Pride season. When you hear the revving

## ARTS + CULTURE

of Dykes on Bikes, you'll know it's time to relocate to the parade route.

**Go Bang! Go Pride!** Deco Lounge, 510 Larkin, SF. www.decosf.com 9pm-3am, free before 10pm, \$5 after. The city's loveliest underground disco tribute gives the Studio 54 treatment (gritty Tenderloin version) to Pride, with DJs Redux, Marcus Jerard, Steve Fabus (happy birthday!) and Sergio.

**Good Vibrations Pink Pleasure Party** Good Vibrations, 603 Valencia, SF. www.goodvibes.com. 8pm, free. Good Vibes pulls in DJs Becky Knox and Dalle for its yearly Dyke March hang-out. Snag you a strap-on from SF's most famous sex shop and get festivating.

**It Gets Indie teen benefit concert** Great American Music Hall, O'Farrell, SF. Facebook: it gets indie. 7:30pm, \$25. Princeton and Local Hero top the bill at the show to benefit the "It Gets Better" campaign.

**Lexington Club Dyke March after-party** Lexington Club, 3464 19<sup>th</sup> St., SF. www.lexington-club.com. 9pm-2am, free. DJ Ms. Pop presides over the heaving, hot masses at this no-cover, low-attitude dance banger. Grind with your "love" in the post-March endorphin rush.

**No Way Back and Honey Soundsystem** Soundsystem Monarch, 101 Sixth St., SF. www.clubmonarch.net. 7pm-2am, \$5. No Way, Honey! Two of our favorite intelligent house and techno crews join forces for two levels of stratospheric bliss. Hot hot hot dancing and very smart dancers.

**Pink Triangle installation and commemoration** Twin Peaks Vista Overlook, SF. www.thepinktriangle.com. 7:30am installation, 10:30am ceremony, free. Volunteers needed for this awesome tradition: putting that huge-ass pink triangle up on Twin Peaks. Get some elevation and lend a hand.

**Pride Festival** Civic Center, SF. www.sfpride.com. Noon-6pm; Also Sun/24 \$5 donation. For a glimpse at the commercial pull of the LGBT community, check out the vendor stalls at this mega-mass. Gay doggie sweaters galore. But it's not all commercial — BDSM and radical faerie areas give wandering attendees the chance to learn more about alternative sexualities from those who practice them in real life.

**(p)RIDE Party** Public Works, 161 Erie, SF. www.publicsf.com. 9pm-3am, \$8-\$10. A can't-miss combination for those looking to pop ass all night: the Stay Gold DJs are teaming up with their friends from Ships in the Night, Party Hole, and Queer Qumbia. Hip-hop served all night long with a side of vogue.

## SUNDAY 24

**Hard French Hearts Los Homos** SomArts Cultural Center, 4-11pm, \$25-\$60. hardfrench-pride2012.eventbrite.com. Eclectic electric! This year, the cruisey queer golden children pull out all the stops. Oakland soul legend (and Etta James' homegirl) Sugar Pie DeSanto headlines, with mustache-lipstick indie electricians SSION and PDX bounce soundsmith Beyondadoubt in supporting roles. Wave (your hips) goodbye to Pride with resident HF DJs Brown Amy and Carnita and their patented soul 45s sunshine.

**Honey Soundsystem** Holy Cow, 1535 Folsom, SF. www.honeysoundsystem.com. 6pm-3am, \$5. The queer techno crew's weekly Sunday parties are absolute musts for sophisticated queers who love a transcendent musical and artistic mix of past-present-future sounds and sights. And then everyone makes out. (Special extended hours, y'all.) **Juanita More's Pride Party** Chambers, 601 Eddy, SF. 12:30-6pm; Jones, 620 Jones, SF. 3pm-midnight. www.juanitamore.com. \$25 advance tickets. After eight years in the game, Juanita's bash, *the* place to be for discerning queers, has outgrown the patio of the Phoenix Hotel — the action's spread to encompass two venues, with shuttle buses ferrying drag groupies in between the two.

**Pride Parade** Begins at Market and Beale, ends at Market and 8<sup>th</sup> St., SF. www.sfpride.org. 10:30am, free. This is where you will try to catch Sarah Silverman (and try not to weep when the PFLAG contingent passes) before the hangover/desire for more alcohol overwhelms. Stay strong, soldier! **Queerly Beloved** El Rio, 3158 Mission, SF. www.elriosf.com. 3-8pm, \$7-\$10. Glittorises will tremble for local alt-queer pornographer Courtney Trouble in a rare live burlesque performance — and she's bringing a queer smut cavalcade with her to move the earth. FTM dreamboat James Darling burlesque babe Dorian Faust, and the crew from live sex sensation Cum & Glitter will perform sensual wonders; DJs and Lady Tragik provide dance party, and a kinky kissing booth will welcome those whose lips aren't otherwise entertained. **SFBG**

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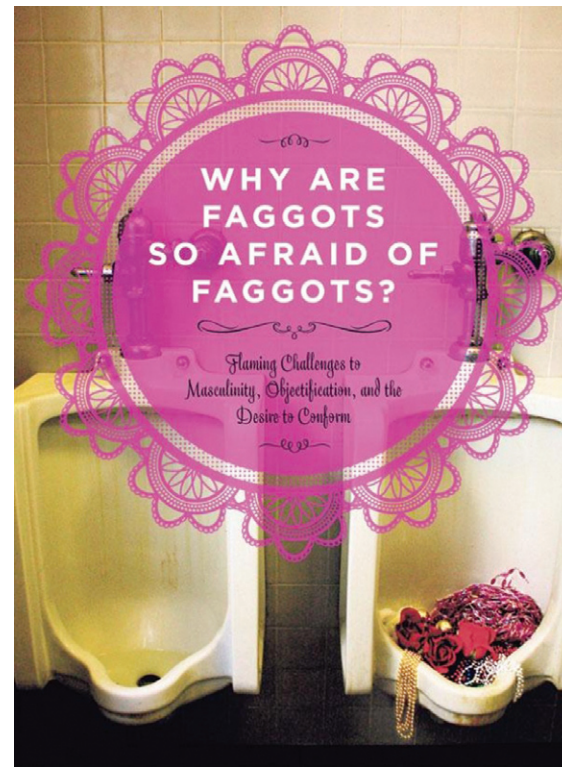
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# PRANCING AT THE REVOLUTION

Why Are Faggots so Afraid of Faggots? questions queer assimilationism



Styled by MATTILDA BERNSTEIN SYCAMORE

BY MARKE B.  
marke@sfbg.com

**QUEER ISSUE** “Right now it seems we have more in common with the Christian Right than the gay liberation movement. We’ve become so focused on marriage as the end-all and be-all of gay rights that it’s completely within the realm of possibility that the next leader of Focus on the Family could be a gay man. We all have to get married now for tax breaks, health care, or to stay in this country? Are you kidding me?” Mattilda Sycamore Bernstein spilled some truth into my hot pink Princess phone.

“I don’t know how we got to this position where we’re either agitating for more tax breaks for the rich via marriage, or we’re treating people like disposable objects on hookup sites because they don’t conform to certain standards. It’s really sickening. How does any of this further any agenda at all besides becoming what we’re supposed to be fighting against? I don’t get it.”

Sycamore Bernstein, who often writes for the Guardian, was speaking about the impetus behind her latest book, *Why Are Faggots So Afraid of Faggots? Flaming Challenges to Masculinity, Objectification, and the Desire to Conform* (AK Press), an invigorating collection of essays from a vast variety of queer people that “challenges the assimilationist norms of a corporate-cozy lifestyle.” (Let’s just say that President Obama’s limp “evolution” on same-sex marriage was not going to be a topic of conversation.) From envisioning a more faggoty Internet and reclaiming perversity as a proud, queer norm to honestly exploring the complex cultural confusions that Western-origi-

nating political expressions of gayness can wreak on immigrant and native homos, *Faggots* goes there with inspiring directness.

“I wanted to put out something that captured the spectrum of radical queer thinking that’s been going on while it seems everyone else was in line to get married. There are so many topics that affect our lives that have just been completely bulldozed by the ‘gay rights’ corporate lobbying groups’ crazed mariagemania.

“For example, Chris Bartlett, in his contribution ‘Gravity and Levity’ talks about how the idea of ‘risk’ in the gay community has been so associated with AIDS that it may have pushed any aspiration towards risk — emotionally, politically, socially — right out of gay consciousness. Yet being gay used to be all about taking risks. It’s what got us so far in the first place!

“I think exploring how the medicalization of AIDS terminology may have numbed us from each other — or how race still defines us in the ‘community,’ or how every dollar sucked into the corporate marriage machine means less for those in need of actual life or death help, or how hate crimes legislation ridiculously puts more power and resources into the hands of the very system oppressing us — is something we desperately need right now. We’re raising an entire generation to think that marriage is the only fight. Meanwhile, we’re discriminating against ourselves in so many other ways.”

*Faggots* is no mere spitting into the wind, either. Although Sycamore Bernstein has been sounding the assimilationist alarm for years, the prolific author and activist, now living in Seattle, has been surprised by the tome’s positive reception. (“It’s quite shocking!” she says with a lilting laugh.) Edmund White, Samuel R. Delaney, and Mx Justin Vivian Bond offered blurbs, and younger readers and the press have been grabbing onto *Faggots’* incendiary yet sophisticated tone. Could the recent wave of AIDS activist nostalgia and a Occupy-like disillusionment with big money Pride sponsorships (embodied locally, especially, by a Wells Fargo advertisement covering the entire front page of Bay Area Reporter’s Pride Issue and a Stoli-sponsored GLAAD Pride float) be buoying the book’s popularity?

“I think the re-emergence of interest in things like ACT-UP is very interesting. When I came to San Francisco I was part of ACT-UP, and — with everybody dying from drugs, suicide, and AIDS — there was a real drive to come together to confront this massive structural neglect and recognize how brutalities align themselves to bring about our annihilation. But nostalgia can be dangerous without recognizing the reality. There was a very real, very dangerous moment in the 1990s when activism suddenly became about discrimination in the military, of all things.

“It turned from trying to guarantee health care for all to being about whether or not we could go die faster in wars. Whose decision was that?”

Marke B. is the author of *Queer: The Ultimate LGBT Gude for Youth* (Zest)





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# ARTS + CULTURE: THEATER

THE FINAL FRONTIER: *SPACE//SPACE* BLASTS OFF  
IN BROOKLYN. | PHOTO BY RYAN JENSEN



## TWO FOR THE ROAD

Banana Bag & Bodice launch spectacular  
'Space//Space' from Brooklyn, final destination unknown

BY ROBERT AVILA  
arts@sfbg.com

**THEATER** On a warm evening last week in Williamsburg, Brooklyn, Jason Craig and Jessica Jelliffe were milling around the sidewalk outside the Collapsible Hole, a small warehouse performance venue one subway stop from Manhattan, dressed in dark blue one-piece suits, skull caps, heavy-rimmed glasses, and long beards.

"You wanna see a show?" asks Jelliffe, looking a little like a Hassid at the public pool. It's a physical fact that passersby can't always pass by fast enough to escape the sideshow gravity of a woman in a beard, and sure enough one or two wanderers fall in with the rest of the crowd arriving already determined to see *Space//Space*, the much anticipated new show from the bicoastal company that most recently brought Bay Area audiences (with co-producers the Shotgun Players) *Beardo* and *Beowulf: A Thousand Years of Baggage*.

The audience comes through the front door and slips passed a silvery space ship set snugly inside the painted brick garage, a combination that carries the vague threat of an aluminum container shoved in the microwave, only you're inside with it. Some airy, oxygenated house music thrumming the room like a zither adds nicely to this anticipatory pre-show mood. Soon the lights go down leaving only a clip lamp on a sidewall illuminating the figure of some rambling madman-scientist-grease monkey (Peter Blomquist) who introduces a half-comprehensible "experiment."

And with that, the stunning space pod — a self-contained octagon with milky translucent glass walls, an old-school turntable for a control console, and a series of small bare speakers clinging magnetically to its aluminum framework — comes to life, rumbling and flickering like a miniature nightclub, a plush DJ booth, or an industrial-sized hi-fi egg chair. Its passengers, wearing furry suits with ear hoodies, are the bearded pair of brothers seen outside a few minutes earlier. Penryn (Jelliffe) is waking up confused from a deep sleep. Lumus (Craig) cautiously explains to his addled brother that he's been asleep for the better part of three years. In that time their mission has been going forward: they're still bound for some unknown destination as representatives of earth civilization, a mad-cap message in a half-corked bottle recording their words and deeds for some future audience.

But like a latter-day Gregor Samsa, Penryn has awakened to find himself metamorphosed, still hairy as a Harry but sporting the "girl bits" of a Henrietta. This change will propel the mission in an unanticipated direction. Penryn reborn is full of questions and challenges for his/her brother and their gender blender of a mission inside this increasingly stuffy intergalactic studio apartment.

Meanwhile, it seems Lumus, when not studying his brother's transmogrifying bod, has spent the last few years working out a comedy routine, bits of which wend their way through the narrative as an alternately hilarious and eerie

metanarrative of sorts, inviting a Henny Youngman-grade hermeneutics of the patriarchal social construct left back on earth. "I'm dying up here," Lumus likes to say in an increasingly ominous showbiz metaphor, hitting a button for canned laughter as his inept struggle with off-color bar jokes and Rat Pack-era machismo gives way to a darker prophesy of his own demise.

Too much more plot will spoil the surprises in store for venturers to Brooklyn or those awaiting the production's hoped-for (but not yet scheduled) future landing in the Bay Area. But let's just say this oeuvre Lumus is making — a summation of a life, the echo of a civilization now reduced to two — is up for grabs, and Penryn may be the person to grab it. The outcome of their space//space odyssey contains the seed of a new world and an old one, both slouching toward Alpha Centauri to be born.

Composer and BB&B regular Dave Malloy's wonderfully vital music-sound scape brings a deep, dark, low creep under this or that moment, as the exquisitely Dadaesque space program and its thornier implications come to light in playwright Craig's inimitably arch dialogue, and Craig and Jelliffe's masterfully subtle performances. Directed with cool precision by Mallory Catlett, *Space//Space* features another incredible BB&B low-or-no-budget set (conceived by Craig and Jelliffe with choice video, lighting, and sound designs by Zbigniew Bzymek, Miranda k Hardy, and Brandon Wolcott, respectively). While less epic than recent shows past, this cosmic two-hander is also more romantic, thematically complex and moodily resonant in its half-haunted, half-blissful reflection on the intimate universe between one human being and another. **SFBG**

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7pm & 9pm: **LEVYdance**  
*ROMP*  
Studio B/ODC Dance Commons

7pm & 9pm: **KUNST-STOFF & ODC/Dance**  
*Less Sylphide & Waving Not Drowning*  
B-Way Theater/ODC Theater Building

## SATURDAY JUNE 30

6:30pm & 8:30pm: **Monique Jenkinson aka Fauxnique**  
*Faux Real*  
Mott Studio/ODC Theater Building

7pm & 9pm: **RAWdance & New ODC Resident Artist Hope Mohr**  
*After Five & Reluctant Light*  
Studio B/ODC Dance Commons

7pm & 9pm: **Catherine Galasso & Gabrielle Revlock**  
(SCUBA-Philadelphia)  
*Fall of the Rebel Angels & Halo*  
B-Way Theater/ODC Theater Building

## SUNDAY JULY 1

2pm & 4pm: **Maya Dance with ODC/Dance**  
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## ARTS + CULTURE: DANCE

LEGGY: *WHEN WE FALL APART*  
PHOTO BY RJ MUNA



## HOMEBODIES

New works by Nicole Klaymoon's Embodiment Project and Joe Goode Performance Group explore the intricacies of living spaces

BY RITA FELCIANO  
arts@sfbg.com

**DANCE** Anyone who watches dance — and perhaps any of the other arts — over a period of time will experience the excitement of discovery for one of two primary reasons. Proven choreographers may come up with fresh perspectives on who they are and what drives them. The voice may be familiar, but the intonation is new. Or you can have a first encounter with an artist who pushes you right to the edge of your seat — the work's ingredients are good, but

it's the way they interlock or bounce off each other that makes you look forward to what else this person will come up with in the future.

Such was the case with Nicole Klaymoon, who founded her Embodiment Project company in 2009. For her latest project, *House of Matter* (performed at Dance Mission Theater June 8-10), she collaborated with jazz singer Valerie Truitt and her vocal ensemble, also founded in 2009. The result was one of the most rocking, joyous dance theater pieces that have hit the town in a long time.

Jamie Tracey's multi-level panels, perhaps inspired by calligraphy, however, were not up to par; the set design was a weak link. Klaymoon is a writer, social activist, poet, performer, and dancer who grounds her choreography in modern and "urban" (read: hip-hop) styles. Truitt, who created *House's* musical universe, calls what she does house music, though to my ears it sounded more jazz and soul-influenced. Dance-y, however, it is.

"The body as our home" is one of those post-structuralist tropes that academia has bequeathed on us. In her opening spoken and danced monologue about "wanting to let you in" but not daring to do so, Klaymoon didn't push it. The image of the house did set the tone — not for a series of narratives, but stories nonetheless. Jennifer "JenAy" Anolin and Rama Mahesh Hall longingly yanked and confronted each and yet separated. Ndubuisi Madu, rooted in place, popped so violently it seemed his limbs might fall off. When during Solas B. Lalgée's ecstatic vocal solo he embraced Assad Conley, the moment was both grand and intimate. I can't pretend to have followed the details of Truitt's song cycle, which started with "Make Me Ovah" and ended with "Peace Lives Here," but *House's* trajectory from tension to reconciliation flowed seamlessly.

The finale looked a bit too pre-tructured and flirted with sentimentality. But there was something so grand and operatic about this house that became a home that I couldn't help but feeling pulled in.

### GOODE BUT NOT GREAT

Joe Goode has used the image of the body as a home — the only one we have — in many of his dances. In his latest, the house literally collapses on top of him. It's a rickety, unstable lattice structure that is the visual focal point of the hour-long *When We Fall Apart*. Putting a libretto together from inquiries among acquaintances, Goode paints a multi-hued portrait of the dashed hopes and failed expectations that come with living. Looking around the audience, with just about every seat having a nametag on it, I couldn't help but think but how many patrons could identify with those voices.

Goode's ability to shed skins with but a few props kept me gasping and laughing at the same time. His splendidly versatile dancers, with choreography in which they reached and stretched towards each other and some invisible goals on the ground and above, amplified the sense of life as inherently unstable. At one point they surrounded Goode as characters from his dreams. The scene looked like a merry-go-round. These days, performers Melecio Estrella and Damara Vita Ganley also shine vocally.

Still, with all its charm, wit and theatrical skill, *Fall* struck me as ultimately facile; its plaintive tune didn't ring as true as others I have heard from Goode. **SFBG**

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# APOCALYPSE MEH

Steve Carell's yet another bland nice guy in 'Seeking a Friend for the End of the World'

BY DENNIS HARVEY

arts@sfbg.com

**FILM** Being a movie star is a precarious business. It seemed very good news when *The 40 Year Old Virgin* (2005) made Steve Carell one after years of very good work as a sketch comedian and supporting player (and with years of *The Office* to come). He was smart, funny, personable, and versatile. But *Little Miss Sunshine* (2006) and the animated *Despicable Me* (2010) aside, movies have been trying to pound his round peg into a square hole ever since. *Evan Almighty* (2007), *Dan in Real Life* (2007), *Get Smart* (2008), *Date Night* (2010), *Dinner for Schmucks* (2010), *Crazy, Stupid, Love* (2011) — there are worse lists (see: Eddie Murphy, Adam Sandler), but each failed him and its audience in some way. At this point he seems just a few more flops away from re-entering the network sitcom world.

*Seeking a Friend for the End of the World* won't help. A first directorial feature for Lorene Scafaria, who'd previously written *Nick and Norah's Infinite Playlist* (2008) — another movie dubiously convinced that sharing its Desert Island Discs equals soulfulness — it's an earnest stab at something different that isn't different enough.

Specifically, it's a little too similar in premise to the 1998 Canadian *Last Night* (which wasn't all that hot, either). But the problem is more that Scafaria's film isn't *anything* enough — funny, pointed, insightful, surprising, whatever. Lars von Trier's *Melancholia* (2011), for all its faults, ended the world with a bang. This is the whimper version.

An asteroid is heading smack toward Earth; we are fucked. News of this certainty prompts the wife of insurance company rep Dodge Peterson (Carell) to walk out — suggesting that with just days left in our collective existence, she would rather spend that time with somebody, anybody, else. A born self-defeatist, he accepts this rejection as proof of total failure in life. So while the multitudes go nuts with apocalyptic fervor — partying, fucking, weeping, etc. — he anticipates quietly crawling toward the hereafter on a business-as-usual schedule.

Public hysteria turns from giddy to violent, however, and rioting vandals force Dodge to flee his apartment building. By now, however, he has acquired two strays: A mutt he names Sorry (after the terse note its owner left in surrendering custody) and professedly “flaky, irresponsible” neighbor Penny (Keira Knightley),

who's just broken up with her useless boyfriend (Adam Brody) and missed the last available planes to England, where her family lives. She decides she must reunite Dodge with the long-ago love of his life — an event that could have happened months ago, had the mail carrier not delivered that woman's flame-rekindling letter by mistake to Penny's mailbox, and if she hadn't simply forgotten to slip it under his door.

Thus ensues a tepid road-trip dramedy of episodic encounters with interesting actors — William Petersen, Martin Sheen — primed to shine in better material than they get. (One fresh if hardly slam-dunk sequence has comedian T.J. Miller as the host at Friendly's, a chain restaurant where “everyone's your friend,” perhaps because its orgiastically inclined staff seems to be “rolling pretty hard” on Ecstasy.) Needless to say, however, Carell and Knightley's odd couple connects en route.

Except they don't, in the chemistry terms that this halfway adventurous, halfway flatlined film ultimately, completely depends upon. Carell's usual nuanced underplaying has no context to play within — Dodge is a loser because he's ... what? Too nice? Too passive? Has obnoxious friends (played early on by, in ascending order of humiliation, Rob Corddry, Patton Oswalt, Connie Britton, and Melanie Lynskey)?

His character's angst attributable to almost nothing, Carell has little to play here but the same put-upon nice guy he's already done and done again. So he surrenders the movie to Knightley, who exercises rote “quirky girl” mannerisms to an obsessive-compulsive degree, her eyes alone overacting so hard it's like they're doing hot yoga on amphetamines. It's

the kind of role, conceived to be dithering-helpless-eccentric-charming, that too often plays instead as annoying. Knightley makes it *really* annoying. She's certainly been capable before — and might yet be in Joe Wright's forthcoming *Anna Karenina*, scripted by Tom Stoppard. Here she's so forcedly over-agitated she sucks life from scenes in which she never seems to be acting with fellow cast-members, but rather with line-feeders or a video monitor. It's an empty, showy performance

whose neurotically artificial character one can only imagine a naturally reserved man like Dodge would flee from.

That we're supposed to believe otherwise stunts Scafaria's parting exhale of pure girly romanticism — admirable for its wish-fulfillment sweetness, lamentable for the extent that good actors in two-dimensional roles can't turn passionate language into emotion we believe in. **SFBG**

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# MUSIC LISTINGS

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Amnesia. 7pm, free.

**Ricardo Scales** Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.

## FOLK/WORLD/COUNTRY

**Carlos Aldama with Umi Vaughan** City Lights Bookstore, 261 Columbus, SF; www.citylights.com. 7pm.

**Amy LaVere** Hotel Utah.

## DANCE CLUBS

**Booty Call** Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.

**Coo-Yah!** Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. DJs Daneekah and Green B spin reggae and dancehall with weekly guests.

**Mary Go Round** Lookout, 3600 16th St, SF;

www.lookoutsf.com. 10pm, \$5. Drag with Suppositori Spelling, Mercedes Munro, and Ginger Snap.

**Megatallica** Fiddler's Green, 1333 Columbus, SF; www.megatallica.com. 7pm, free. Heavy metal hangout.

## THURSDAY 21

### ROCK/BLUES/HIP-HOP

**Baby and the Macks, Dresses, Phoebe Hunt, DAD** Amnesia. 9pm, \$5-\$10.

**Brad Wilson Blues Band** Biscuits and Blues. 8 and 10pm, \$15.

**Capital Cities, Gemini Club, popscene DJs** Rickshaw Stop. 9:30pm, \$13-\$17.

**Clamhawk Manor** Brick and Mortar Music Hall. 8pm, \$5-\$8.

**Fuckaroos, Pillars and Tongues, Joseph**

**Childress, Grace Cooper** Hemlock Tavern. 8pm, \$10.

**Gunshy** Johnny Foley's. 9pm, free.

**Lisa Hannigan, Joe Henry** Great American Music Hall. 8pm, \$26.

**HowellDevine, Aaron Leese & the Panhandlers** Cafe Du Nord. 8:30pm, \$10-\$12.

**Radio Noise, H is 4 Hector, Insecurities** Grant & Green. 9pm, free.

**Randy vs. Jeff** Johnny Foley's Dueling Pianos. 9:30pm.

**Rose Royce** Yoshi's SF. 8pm, \$30; 10pm, \$20.

**Scene of Action, Pavement Sea, Gold Medalists** Bottom of the Hill. 9pm, \$8.

**Spider Heart** 50 Mason Social House, SF; www.50masonsocialhouse.com. 10pm, free.

**Van Hunt, Ren the Vinyl Archaeologist** Independent. 8pm, \$20.

**Younger Lovers, School Knights, Grandma's Boyfriend** Thee Parkside. 9pm, \$7.

## JAZZ/NEW MUSIC

**Stompy Jones** Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.

**Ned Boynton Trio** Bottle Cap, 1707 Powell, SF; www.bottlecapsf.com. 7-10pm.

**Stephanie Mills** Yoshi's SF. 8pm, \$60.

## FOLK/WORLD/COUNTRY

**"Summer Solstice Soiree with Musica Delira"** Bissap, 3372 19 St, SF; (415) 826-9287. 8pm.

**Twang! Honky Tonk** Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music, dancing, and giveaways.

## DANCE CLUBS

**Afrolicious** Elbo Room. 9:30pm, \$5-\$7. With DJ-host Pleasuremaker spins Afrobeat,

Tropicália, electro, samba, and funk.

**Base: Lee Burrige** Vessel, 85 Campton, SF; www.vesself.com. \$10-\$15.

**SF Riot Grrrl "Mine"** Knockout. 9pm, \$5. Benefit for Lyon-Martin.

**Arcade** Lookout. 9pm, free. Indie dance party.

**Get Low** Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. Jerry Nice and Ant-1 spin Hip-Hop, '80s and Soul with weekly guests.

**SkisM** DNA Lounge. 8pm, \$15.

**Thursdays at the Cat Club** Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and under-

ground with DJ's Damon, Steve Washington, Dangerous Dan, and guests.

**Tropicana** Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don

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CONTINUES ON PAGE 36 >>

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MUSIC LISTINGS

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FRIDAY 22

ROCK/BLUES/HIP-HOP

Cool Ghouls, Cigarette Burns, Courtney and the Crushers, Glitz Hemlock Tavern. 9pm, \$7. Death to All, Gorguts Regency Ballroom. 9pm, \$32. Jenni & the Jerks 50 Mason Social House, SF; www.50masonsocialhouse.com. 10pm. Joe Krown/Walter Wolfman/Russell Batiste Trio Brick and Mortar Music Hall. 9pm, \$15-\$20. Last Ambassadors, Cash Pony, 3 Ring Simian Cafe Du Nord. 9:30pm, \$10. Larry McCray Biscuits and Blues. 8 and 10pm, \$20.

Rahsaan Patterson Yoshi's SF. 8pm, \$26; 10pm, \$22. Retroz, Funkery, Raya Zion Collective Slim's. 8pm, \$14-\$16. Sister Crayon, Sea of Bees, Jhameel Bottom of the Hill. 9:30pm, \$12. Sole Johnny Foley's. 9pm, free. Spyralz, Poor Sons, Wild Wild Wets, Arabs Thee Parkside. 9pm, \$6. THEESatisfaction Independent. 9pm, \$14. Rags Tuttle, Jeff, Jason Marion Johnny Foley's Dueling Pianos. 9pm.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space. Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.

Terry Disely Bottle Cap, 1707 Powell, SF; www.bottlecapssf.com. 5:30-8:30pm, free.

FOLK/WORLD/COUNTRY

David Berkeley SFO Airport, Terminal Three. 10am-2pm, free. Ozark Mountain Music Show Plough and Stars. 9:30pm, \$8-\$10. With Chapmans. Taste Fridays 650 Indiana, SF; www.tastefridays.com. 8pm, \$18. Salsa and bachata dance lessons, live music.

DANCE CLUBS

Baxtalo Drom Amnesia. 9pm, \$7-\$10. Live music, gypsy punk, belly dance. Drag Yourself to Pride: Disney Prom Rickshaw Stop. 9:30pm, \$5. Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.

Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B. Original Plumbing Elbo Room. 10pm, \$7-\$10. Trans March after-party with DJs Rapid Fire and Average Jo. Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembé. Pledge: Fraternal Lookout. 9pm, \$3-\$13. Benefiting LGBT and nonprofit organizations. Bottomless kegger cups and paddling booth with DJ Christopher B and DJ Brian Maier.

SATURDAY 23

ROCK/BLUES/HIP-HOP

Curumin Slim's. 9pm, \$16-\$18. Dark Hollow Riptide, 3639 Taraval, SF; www.

riptidesf.com. 9:30pm, free. Fast Times Maggie McGarry's, 1353 Grant, SF; www.maggiemcgarrys.com. 10pm, free. Foreverland, Planet Booty Bimbo's. 9pm, \$22. Fusion Johnny Foley's. 9pm, free. Mark Gardener, Sky Parade, Silent Pictures Cafe Du Nord. 9:30pm, \$12-\$15. "Go Van Gogh Celebrates the Sexual Revolution" Revolution, 3248 22 St, SF; www.revolutioncafesf.com. 9pm. Hammers of Misfortune, Grayceon, Wild Hunt Elbo Room. 9pm, \$10. It Gets Indie, It Gets Better and the Trevor Project's Princeton, Local Great American Music Hall. 8pm, \$25. Jeff, Randy, Jason Marion Johnny Foley's Dueling Pianos. 9pm. Kicker, P.R.O.B.L.E.M.S., Modern Pets, Rock Bottom Thee Parkside. 9pm, \$8. Locos Por Juana, Bang Data Brick and Mortar



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MUSIC LISTINGS

Music Hall. 9pm, \$9-\$12.  
**New Position, American Professionals** Thee Parkside. 3pm, free.  
**Otis Heat, Quick & Easy Boys, Caldecott** Bottom of the Hill. 9:30pm, \$12.  
**Lavay Smith & Her Red Hot Skillet Lickers** Biscuits and Blues. 8 and 10pm, \$20.  
**"Vans Warped Tour"** McCovey Cove at AT&T Park, SF; warpedtours.eventbrite.com. Noon, \$42. With Taking Back Sunday, All Time Low, Used, New Found Glory, and more.  
**Whirr, Lorelie, Moonbeams, Half String** Hemlock Tavern. 8pm, \$8.

JAZZ/NEW MUSIC

**Audium** 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.  
**Citizen's Jazz** Red Poppy Art House. 8:30pm, \$10-\$15.  
**May'n Yoshi's** SF. 1:30pm, \$50.  
**Pat Martino Organ Trio** Yoshi's SF. 8pm, \$25; 10pm, \$20.

FOLK/WORLD/COUNTRY

**"Fete de la musique"** Alliance Francaise, 1345 Bush, SF; www.afsf.com. 1pm. With Tod Hamilton and Jerry Kiernan, Zu Zed, Safe Under the Tree, Helene Renaut, Hot Six, and more.  
**Craig Ventresco & Meredith Axelrod** Atlas Cafe, 3049 20th St, SF; www.atlascafe.net. 4-6pm, free.

DANCE CLUBS

**Black Glitter** 50 Mason Social House, SF; www.50masonsocialhouse.com. 9pm.  
**Bootie SF: Lady Gaga vs Madonna DJ** DNA Lounge. 9pm, \$10-\$20. Resident DJs A Plus D, Smash-Up Derby, with Lindsay Slowhands, MJ Paul and La Femme.  
**Cockblock's Dyke March After-Party** Rickshaw Stop. 9pm, \$10-\$20. With DJs Natalie Nuxx, Chelsea Starr, and Kidd Sysko.  
**J Rocc, Shortkut, Beat Junkie Sound, Triple Threat** DJs Mighty. 9pm.  
**Paris to Dakar** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

SUNDAY 24

ROCK/BLUES/HIP-HOP

**Amaral** Independent. 8pm, \$20.  
**Anita Baker, Family Stone, Glide Ensemble** Stern Grove Festival, Stern Grove, SF; www.sterngrove.org. 2pm, free.  
**Future Twin, Modrag, Cruel Summer** Hemlock Tavern. 9pm, \$6.  
**J. Geils & Friends** Yoshi's SF. 6pm, \$25; 8pm, \$30.  
**John Lawton Trio** Johnny Foley's. 9pm, free.  
**Men, Wax Idols, Burnt Ones** Bottom of the Hill. 9:30pm, \$12.  
**Lisa Marie Presley** Slim's. 8pm, \$22.  
**Shady Maples, Blind Willies** Cafe Du Nord. 8:30pm, \$10.  
**Viola Booth Group, Mike Bloom, Alan Semerdjian** Amnesia. 9pm, \$7-\$10.

JAZZ/NEW MUSIC

**Linda Zulaica, Brad Buethe, Chris Amberger** Bliss Bar, 4026 24 St, SF; www.blissbar.com. 4:30pm, \$10.

FOLK/WORLD/COUNTRY

**Kata-vento Brazilian Ensemble** Red Poppy Art House. 8pm, \$10-\$15.  
**Twang Sunday** Thee Parkside. 4pm, free. With Famous.

DANCE CLUBS

**Aesthetic Perfect, X-RX, BlakOpz** DNA Lounge. 9pm, \$19.  
**Dub Mission** Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Vinnie Esparza.  
**Jock** Lookout, 3600 16th St, SF; www.look-outsf.com. 3pm, \$2. Raise money for LGBT sports teams while enjoying DJs and drink specials.  
**La Pachanga** Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.

CONTINUES ON PAGE 38 >>

HEMLOCK 1131 Polk St btwn Post & Sutter 415.923.0923

WED June 20 9pm \$7	<b>PINS OF LIGHT</b> Hot Victory Lozen
THU June 21 8pm \$10	((Folk Yeah!)) presents <b>THE FUCKAROOS</b> (w/Sonny Smith) <b>Pillars and Tongues</b> (Chicago) Joseph Childress Grace Sings Sludge (of The Sandwitches)
FRI June 22 9pm \$7	<b>COOL GHOULS</b> Cigarette Bums Courtney and the Crushers Glitz
SAT June 23 8pm \$8	<b>WHIRR</b> (Tee Pee) Lorelei (Slumberland) <b>Moonbeams</b> Half String
SUN June 24 8PM \$7	<b>FUTURE TWIN</b> (7" release) Religious Girls Modrag (Austin) Cruel Summer
MON June 25 7pm \$5	<b>PORCHLIGHT OPEN DOOR</b>
TUE June 26 9pm \$6	<b>KWJAZ</b> Aloonaluna Aja
WED June 27 9pm \$6	<b>SYMBOLICK JEWS</b> Konichiwa Baby The Impersonations
THU June 28 8:30pm \$6	<b>FAKE YOUR OWN DEATH</b> Glass Trains Le Panique
FRI June 29 9:30pm \$7	<b>MOGGS</b> Sons of Huns Porch

Upcoming: Bliss B, Glitter Wizard, The Shrine (LA), Apparitions, Rat Columns, Libyans (Boston), Cocktails, Preteen, Lucabrazzi, Cool Ghoul, L.A. With, Schande, Pataha Hiss, The Babies (w/ Cassie of Vivian Girls), Simon Joyner (Team Love), Icky Boyfriends, Wounded Lion, Monoshock, Lamps

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FRI 6/22	5:30PM FREE OYSTERS ON THE HALF SHELL, EVERY FRIDAY 6PM DJ'S CARMEN&MIRANDA AT THE ELRIO FRUIT STAND (FUNK/DISCO/POP) TILL 2AM, NOS 7:30PM RED HOTS BURLESQUE \$5-10 8PM BUSTIN' OUT TGI JUSTICE PROJECT'S TRANSMARCH AFTERPARTY \$5+
SAT 6/23	12PM SF DYKES ON BIKES® WMC 36TH ANNUAL PRE-PRIDE PARADE PARTY \$10-20 5PM WE WILL BE CLOSED TILL 8P 8PM MANGO PM!! THE POST-DYKE MARCH PARTY!! \$15
SUN 6/24	3PM QUEERLY BELOVED 2012 COURTNEY TROUBLE AND EL RIO BRING YOU PRIDE! \$10
MON 6/25	5PM \$1 PBR/\$2 WELL DOLLAR DAY, ALL DAY 7PM ARI CHERSKY, O-NAMI, ALIENSLANG (JAZZ / ROCK / ELECTRO) \$5 9PM RADICAL VINYL- DJ'S SPIN FUNK+HIPHOP, OLDIES+PUNK! NOS
TUE 6/26	5PM \$4 MARGARITAS ALL NIGHT! 7PM GALLERY CIRCUS, BANTER BANTER, THE BRANCAS (INDIE) \$5 9PM COLOR HUMANO- DJ AARON LINDELL (LATIN, SOUL, AFRO, PSYCH) FREEGALLERY CIRCUS, BANTER BANTER, THE BRANCAS (INDIE) \$5

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THURSDAY JUNE 21ST 8:30PM \$10/\$12 (BLUES/FOLK) DELTA GROOVES DANCE PARTY FEATURING: HOWELLDEVINE AARON LEESE & THE PANHANDLERS

FRIDAY JUNE 22ND 9:30PM \$10 (ROCK) THE LAST AMBASSADORS (CD RELEASE) CASH PONY • 3 RING SIMIAN

SATURDAY JUNE 23RD 9:30PM \$12/\$15 (ROCK) DENNIS THE MENACE PRESENTS: MARK GARDENER (OF RIDE): 20TH AN- NIVERSARY TOUR OF "GOING BLANK AGAIN" SKY PARADE • SILENT PICTURES DJ DENNIS THE MENACE

SUNDAY JUNE 24TH 8:30PM \$10 (ROCK/AMERICANA) SHADY MAPLES BLIND WILLIES

MONDAY, TUESDAY & WEDNESDAY JUNE 25TH, 26TH & 27TH 7:30PM (ROCK) ALL AGES BLUE BEAR SCHOOL OF MUSIC BAND SHOWCASES

WEDNESDAY & THURSDAY (SOLD OUT) JUNE 27TH & 28TH 8PM \$25 (INDIE) ALL AGES UPSTAIRS AT THE SWEDISH AMERICAN HALL: THE MOUNTAIN GOATS (SOLO) DUSTIN WONG

THURSDAY JUNE 28TH 8PM \$10 (INDIE) ALL AGES HARPER BLYNN (ALBUM RELEASE) MADI DIAZ

FRIDAY JUNE 29TH 9PM \$10/\$12 (ROCK) A-TOWN AGENCY & MITCH PRESENT: TRUCKIN' AT DU NORD W/ CHRIS SPRAGUE & HIS 18 WHEELERS FEAT. AMBER FOXX MITCH POLZAK AND 10-4 KIT & THE BRANDED MEN DJ TANOA "SAMOA BOY"

SATURDAY JUNE 30TH 9:30PM \$10 (INDIE) HE'S MY BROTHER SHE'S MY SISTER ASSEMBLE HEAD IN SUNBURST SOUND STRANGE VINE

SUNDAY JULY 1ST 9PM \$10 (ROCK/SOUL) SF MELTING POT PRESENTS: SOUL BINGO!

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MONDAY JULY 2ND 8PM \$10 (ROCK/POP) ALL AGES THEO KATZMAN / JOEY DOSIK

TUESDAY JULY 3RD 8PM \$10 (INDIE) ALL AGES DRIFLESS PONY CLUB

WEDNESDAY JULY 4TH 6PM \$11/\$13 (ALT-BLUEGRASS) SHELBY ASH PRESENTS: RED WHITE AND MURDERGRASS A SPECIAL HOLIDAY MATINEE FEATURING: THE PINE BOX BOYS COLONEL JIMMY & THE BLACKFISH

THURSDAY JULY 5TH 7PM \$10 (INDIE) TERRAPLANE SUN RY CUMING • FAMILY WAGON

FRIDAY JULY 6TH 9PM \$12/\$15 (ROCK/POP) SMILE! PRESENTS: KELLEY STOLTZ SHANA FALANA THE SHE'S • B AND NOT B DJ NEIL MARTINSON (SMILE!)

SATURDAY JULY 7TH 9PM \$15/\$18 (WORLD) LA GENTE / COLM O'RIAIN

SUNDAY JULY 8TH 8PM \$16 (COMEDY) SCOTT CAPURRO: ISLAMAHOMOPHOBIA

THURSDAY JULY 12TH 9PM \$10 (FOLK/COUNTRY) EMILY BONN & THE VIVANTS THE HARKENBACKS • THE JUNCOS

FRIDAY JULY 13TH 9PM \$12 (ROCK) STRANGELOVE (DEPECHE MODE TRIBUTE) THE REPTILE HOUSE (SISTERS OF MERCY TRIBUTE)

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# STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## THEATER

### OPENING

**The Scottsboro Boys** American Conservatory Theater, 415 Geary, SF; [www.act-sf.org](http://www.act-sf.org). \$20-95. Previews Thu/21-Sat/23 and Tues/26, 8pm (also Sat/23, 2pm); Sun/24, 7pm. Opens June 27, 8pm. Runs Tue-Sat, 8pm (July 3 performance at 7pm; also Wed and Sat, 2pm; no matinee July 4); July 1 and 8, 7pm. Through July 15. American Conservatory Theater presents the Kander and Ebb musical about nine African American men falsely accused of a crime they didn't commit in the pre-civil rights movement South.

### ONGOING

**Aftermath** Stagewerx, 446 Valencia, SF; [www.brownpapertickets.com](http://www.brownpapertickets.com). \$25. Thu-Sat, 8pm. Through June 30. Theatre, Period presents Jessica Blank and Erik Jensen's docu-drama, based on interviews with Iraqi civilians forced to flee after the US military's arrival in 2003.

**A Behanding in Spokane** SF Playhouse, 533 Sutter, SF; [www.sfplayhouse.org](http://www.sfplayhouse.org). \$20-70. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm). Through June 30. If Garth Ennis had been asked to write a comic book about a one-handed sociopath with a dark obsession, he might well have written something similar to Martin McDonagh's *A Behanding in Spokane*. And admittedly, approached from that angle, a lot of the script's dramatic flaws are more easily forgiven. While all of the production's four actors deliver rock-solid performances of their mostly unsympathetic characters, it's Alex Hurt, as a man-child receptionist, that impresses most. His spooky intensity and goofily tone-deaf determination plays like a combination of Adam Sandler and Arno Frisch. (Gluckstern)

**5 Lesbians Eating a Quiche** Phoenix Theatre, 414 Mason, SF; [www.tidestheatre.org](http://www.tidestheatre.org). \$20-38. Thu-Sat, 8pm (also Sat, 10pm). Through July 21. Tides Theatre performs Evan Linder and Andrew Hobgood's comedy about five women forced into a bomb shelter during a mid-break-fast nuke attack.

**The Full Monty** Eureka Theatre, 215 Jackson, SF; [www.roltheatre.com](http://www.roltheatre.com). \$25-36. Thu-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through June 30. In desperate times, how far would you go to turn a buck? The central premise of the 1997 movie and its namesake musical comedy *The Full Monty*, the answer to this question is right in the title, which limits the suspense, but amps up the expectations. Set not in Sheffield, England as in the movie, but the similarly economically challenged climate of Buffalo, New York circa the late nineties, the comical romp follows a group of unemployed steel workers who decide, rather optimistically, that spending one night as exotic dancers will solve their immediate financial woes. On opening night, Ray of Light's production ran about 15 minutes long after a late start, and the tempo seemed sluggish in parts, but once it hits its stride, *The Full Monty* should provide a welcome antidote to the ongoing, we're-still-in-a-recession blues, red leather g-strings and all. (Gluckstern)

**Fwd: Life Gone Viral** Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, [www.themarsh.org](http://www.themarsh.org). \$20-50. Sat, 8:30pm; Sun, 7pm (Sun/24, show at 2pm; July 15, show at 7:30pm). Extended through July 22. The internet becomes comic fodder for creator-performers Charlie Varon and Jeri Lynn Cohen, and creator-director David Ford.

**Lips Together, Teeth Apart** New Conservatory Theatre Center, 25 Van Ness, SF; [www.nctcsf.org](http://www.nctcsf.org). \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through July 1. New Conservatory Theatre Center performs Terrence McNally's play about two straight couples spending July 4 amid Fire Island's gay community.

**100 Saints You Should Know** Thich House, 1695 18th St, SF; [www.therhino.org](http://www.therhino.org). \$10-30. Fri-Sat, 8pm; Sun, 3pm. Extended through July 1. Homespun scenic design notwithstanding, Theatre Rhinoceros and artistic director John Fisher offer a fine, engrossing production of this 2007 play by Kate Fodor (*Hannah and Martin, RX*), a sturdy comedy-drama about

CLIFTON DUNCAN IN *THE SCOTTSBORO BOYS* AT AMERICAN CONSERVATORY THEATER. PHOTO BY HENRY DIROCCO



two fractured families colliding awkwardly in a sort of spiritual vacuum. Matthew (an intriguingly restrained Wiley Herman) is a desolate but forbearing Catholic priest sent on a leave of absence after a venial transgression involving some artful nude male photographs. Returning home, he endures a pained relationship with his devout, passively domineering Irish mother (Tamar Cohn, channeling a nicely measured mixture of stony discipline and childlike vulnerability). Soon Matthew gets an unexpected visit from single mom Theresa (a bright but shrewdly self-possessed Ann Lawler), a former Deadhead who now cleans the rectory and finds herself overcome with an urge to ask the gentle priest about prayer — just at the moment his faith seems to have left him. Meanwhile, Theresa's too-cool-for-school teenager, Abby (a deft and hilarious Kim Stephenson), waits outside and does some preying of her own on a slower-witted but game young man from the neighborhood (a charmingly quirky Michael Rosen), both of them roiling with confused yearnings. The appealing characters and unexpected storyline come supported by some excellent dialogue, developing a searching theme that ultimately has less to do with formal religion than the ordinary but inefable need it promises (problematically) to meet. "I think I could be religious or whatever if it made any sense," notes Abby, "but it doesn't make any sense." It's easy to agree with the teenager on this one. *100 Saints* is a genuinely funny and compassionate play discerning enough to avoid naming the depths it sounds. (Avila)

**Reunion** SF Playhouse, Stage Two, 533 Sutter, SF; (415) 677-9596, [www.sfplayhouse.org](http://www.sfplayhouse.org). \$20. Wed-Thu, 7pm; Fri-Sat, 8pm. Through June 30. SF Playhouse presents a world premiere drama by local playwright Kenn Rabin. "Risk Is This...The Cutting Ball New Experimental Plays Festival" Exit on Taylor, 277 Taylor, SF; (415) 525-1205, [www.cuttingball.com](http://www.cuttingball.com). Free (\$20 donation for reserved seating; \$50 donation for five-play reserved seating pass). Fri-Sat, 8pm. Through July 14. Cutting Ball's annual fest of experimental plays features two new works and five new translations in staged readings.

**Slipping** New Conservatory Theatre Center, 25 Van Ness, SF; [www.nctcsf.org](http://www.nctcsf.org). \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through July 1. New Conservatory Theatre Center performs Daniel Talbott's drama about a gay teen who finds new hope after a traumatic breakup.

**Tenderloin** Exit on Taylor, 277 Taylor, SF; (415) 525-1205, [www.cuttingball.com](http://www.cuttingball.com). \$10-50. Extended run: Thu/21, 7:30pm; Fri/22-Sat/23, 8pm (also Sat/23, 2pm); Sun/24, 5pm. Annie Elias and Cutting Ball Theater artists present a world premiere "documentary theater" piece looking at the people and places in the Cutting Ball Theater's own 'hood.

**Vital Signs** Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, [www.themarsh.org](http://www.themarsh.org). \$15-50. Fri/22, 8pm; Sat, 8:30pm. Through July 21. The Marsh San Francisco presents Alison Whittaker's behind-the-scenes look at nursing in America.

**The Waiting Period** MainStage, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, [www.themarsh.org](http://www.themarsh.org). \$15-50. Fri, 8pm; Sat, 5pm. Extended through July 7. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila) **SFBG**



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COLUMBIA PICTURES PRESENTS A MARVEL ENTERTAINMENT/LAURA ZISKIN/AVI ARAD/MATT TOLMACH PRODUCTION "THE AMAZING SPIDER-MAN" ANDREW GARFIELD EMMA STONE BRIS HANS DENNIS LEAHY CAMPBELL SCOTT BRIDAN KHAN WITH MARTIN SHEEN AND SALLY FIELD MUSIC BY JAMES HURNER COSTUME DESIGNER JESSIE LEE KEVIN FEIGE MICHAEL GRILLO EDITOR CHRIS PUGH EXECUTIVE PRODUCERS JAMES VANDERBILT AND ALVIN SARGENT PRODUCED BY LAURA ZISKIN AVI ARAD MATT TOLMACH DIRECTED BY MARC WEBB

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**07.03.12**

**IN THEATERS TUESDAY, JULY 2**

www.TheAmazingSpiderMan.com

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, and Lynn Rapoport. For rep house showtimes, see Rep Clock.

## FRAMELINE36

Frameline36, the San Francisco International LGBT Film Festival, runs through Sun/24 at Castro Theatre, 429 Castro, SF; Roxie Theater, 3117 16th St., SF; Victoria Theatre, 2961 16th St., SF; and Rialto Cinemas Elmwood, 2966 College, Berk. For tickets (most shows \$9-\$11) and schedule, visit [www.frameline.org](http://www.frameline.org).

## OPENING

**Abraham Lincoln: Vampire Hunter** America's 16th president jumps aboard the bloodsucker bandwagon. (1:45) *Presidio*.

**Brave** Kelly Macdonald, Emma Thompson, and Billy Connolly star in Pixar's fantasy about a strong-willed girl who brings turmoil upon her Scottish kingdom when she defies a long-held tradition. (1:33) *Balboa*, *Presidio*, *Shattuck*. **5 Broken Cameras** Palestinian Emad Burnat bought his first camcorder in 2005 with the intention of bottling family memories, but when Israeli forces began the construction of settlements in Bil'in (his home village in the West Bank) Burnat stumbled into activist-filmmaker territory. In documenting his community's nonviolent resistance to the Israeli occupa-

tion, Burnat's friends and family (much like his cameras) are shot at, injured, and even killed. His son Gabreel's first words are "wall" and "cartridge," epitomizing the psychological toll of the struggle. Israeli forces are depicted as an eerily faceless entity, with colonialist aspirations run amok. Burnat isn't interested in highlighting the political delicacy of the situation, and frankly, he's given us something far more powerful than your average piece of fair-and-balanced journalism on the Israel-Palestine conflict. Splitting the difference between home-video montage and war-zone nightmare, *5 Broken Cameras* skillfully merges the political and the personal, profoundly humanizing the Palestinian movement for independence. (1:30) *Embarcadero*, *Shattuck*. (Taylor Kaplan)

**Found Memories** The literal Portuguese-to-English translation of this film's title — "stories that exist only when remembered" — is clunky, but more poignantly accurate than *Found Memories*. At first, it's not entirely clear if Brazilian Júlia Murat is making a narrative or a documentary. In an tiny, isolated community populated by elderly people, Madalena (Sonia Guedes) follows a schedule she's kept for years, probably decades: making bread, attending church, doing chores, tending the cemetery gates, writing love letters to a long-absent partner ("Isn't it strange that after all these years, I still find your things around the house?"), and grouching at the "annoying old man" who grinds the town's coffee beans. One day, young photographer Rita (Lisa Fávoro) drifts into the village, an exotic import from the outside, modern world. Slowly, despite their differences, the women become friends. That's about it for plot, but as this deliberately-paced film reflects on aging, dying, and memories (particularly in the form of photographs), it offers atmospheric food for thought, and a few moments of droll humor. Note, however, that viewer patience is a requirement to reap its rewards. (1:38) *SF Film Society Cinema*. (Eddy)

**The Invisible War** Kirby Dick's searing documentary takes a look at the prevalence of rape within U.S. military ranks, a problem whose unbelievably high levels of occurrence would long ago have caused huge public outcry and imposed reform in any other institutional context. Yet because it's the military — where certain codes of loyalty, machismo, and insularity dominate from the grunt level to the highest ranks — the issue has not only been effectively kept secret, but perpetrators almost never suffer any disciplinary measures, let alone jail time or dishonorable discharges. Meanwhile the women — some studies estimate 20% of all female personnel (and 1% of the men) suffer sexual assault from colleagues — are further trauma-

tized by an atmosphere that creates ideal conditions for stalking, rape, and "blame the victim" aftermaths from superiors. (Indeed, for many the superior to whom they would have reported an attack was the one who attacked them.) Most end up quitting promising service careers (often pursued because of generations of family enlistment), dealing with the serious mental health consequences on their own. The subjects who've come forward on the issue here are inspiring in their bravery, and dedication to a patriotic cause and vocation that ultimately, bitterly betrayed them. Their stories are so engrossing that *The Invisible War* is as compulsively watchable as its topic and statistics are inherently appalling. (1:39) *Metreon*. (Harvey)

**Oslo, August 31st** Heroic movies are rarely much fun, and *Oslo* is no exception, though here the stress lies not in grisly realism but visceral emotional honesty. Following an abortive, Virginia Woolf-esque suicide attempt during evening leave from his rehab center, recovering addict Anders visits Oslo for a job interview. He reconnects bittersweetly with an old friend, tries and fails to meet up with his sister, and eventually submerges himself in the nightlife that once fueled his self-destruction. Expressionistic editing conveys Anders' sense of detachment and urge for release, with scenes and sounds intercut achronologically and striking sound design which homes in on stray conversations. A late intellectual milieu is signified throughout, quite humorously, by serious discussions of popular television dramas, presumably an update of similar concerns addressed in Pierre Drieu La Rochelle's 1931 novel *Le Feu follet*, on which the film is based. (1:35) *Embarcadero*, *Sundance Kabuki*. (Sam Stander)

**Seeking a Friend for the End of the World** See "Apocalypse Meh." (1:41) *Marina*, *Piedmont*, *Shattuck*.

**Ultrasonic** Is it madness to imagine a stylish new twist on the claustrophobic conspiracy thriller? Multi-hyphenate director, co-writer, and cinematographer (and musician and software engineer) Rohit Colin Rao manages just that with this head-turning indie feature film debut, while managing to translate a stark indie aesthetic encapsulated by Dischord and Touch and Go bands, lovers of Rust Belt warehouses and waffle houses, culture vultures who revere both Don DeLillo and *Wisconsin Death Trip*, and critics who lean too hard on the descriptor "angular." Musician Simon York (Silas Gordon Brigham) is one denizen firmly placed in that cultural landscape, but the pressures of funding his combo's album, coping with the diminishing returns of his music teacher livelihood, and anticipating the arrival of a baby with his wife, Ruth (Cate Buscher), seem to be piling on his murky brow. Simon begins to hear a hard-to-pin-down sound that no one else can detect, though Ruth's eccentric and possibly certified conspiracy-theorist brother Jonas (Sam Repshas) is quick to affirm — and build on — his fears. Painting his handsome, stylized mise-en-scène in noiry blacks and wintry whites, Rohit positively revels in this post-punk jewel of a world he's assembled, and it's a compelling one even if it's far from perfect and ultimately shies away from the deepest shadows. (1:30) *Roxie*. (Chun)

## ONGOING

**Safety Not Guaranteed** San Francisco-born director Colin Trevorrow's narrative debut feature *Safety Not Guaranteed*, written by Derek Connolly, has an improbable setup: not that rural loner Kenneth (Mark Duplass) would place a personal ad for a time travel partner ("Must bring own weapons"), but that a Seattle alt-weekly magazine would pay expenses for a vainglorious staff reporter (Jake Johnson, hilarious) and two interns (Aubrey Plaza, Karan Soni) to stalk him for a fluff feature over the course of several days. The publishing budget allowing that today is true science-fiction. But never mind. Inserting herself "undercover" when a direct approach fails, Plaza's slightly goth college grad finds she actually likes obsessive, paranoid weirdo Kenneth, and is intrigued by his seemingly insane but dead serious mission. For most of its length *Safety* falls safely into the category of off-center indie comedies, delivering various loopy and crass behavior with a practiced deadpan, providing just enough character depth to achieve eventual poignancy. Then it takes a major leap — one it would be criminal to spoil, but which turns an

CONTINUES ON PAGE 42 >>

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CASTING BY JEANNE MCCARTHY, CSA AND NICOLE ABELLERA EDITOR PATTY LONG CO-PRODUCERS KELLI KONOP JEFF SOMMERVILLE MUSIC BY ROB SIMONSEN AND JONATHAN SADOFF SUPERVISOR LINDA COHEN COSTUME DESIGNER KRISTIN M. BURKE EDITOR ZENE BAKER PRODUCTION DESIGNER CHRIS SPELLMAN DIRECTOR OF PHOTOGRAPHY TIM ORR  
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# FILM LISTINGS

CONT>>

admirable little movie into something conceptually surprising, reckless, and rather exhilarating. (1:34) *Metreon*, *Shattuck*. (Harvey)  
**Turn Me On, Dammit!** The 15-year-old heroine of writer-director Jannicke Systad Jacobsen's *Turn Me On, Dammit!* is first heard in voice-over, flatly cataloging the over familiar elements of the small town in rural Norway where she lives — and first seen lying on the kitchen floor of her house sharing an intimate moment with a phone sex operator named Stig (Per Kjerstad). Largely ruled by her hormones and longing to get it on with someone other than herself and the disembodied Stig, Alma (Helene Bergsholm) spends large segments of her life unspooling sexual fantasies starring Artur (Matias Myren), the boy she has a crush on, and Sebjorn (Jon Bleiklie Devik), who runs the grocery store where she works and is the father of her two closest friends: burgeoning political activist Sara (Malin Bjorhovde) and full-fledged mean girl Ingrid (Beate Stofring). Back in real life, a strange and awkward physical interaction with Artur leads Alma, excited and confused, to describe the experience to her friends, a mistake that precipitously leads to total social ostracism among her peers. With the possible exception of some unnecessary dog reaction shots during the aforementioned opening scene, documentary maker Jacobsen's first narrative feature film is an engaging and impressive debut, presenting a sympathetic

and uncoy depiction of a young girl's sexuality and exploiting the rich contrast between Alma's gauzier fantasies and the realities of her waking world to poignantly comic effect. (1:16) *Opera Plaza*. (Rapoport)  
**Your Sister's Sister** The new movie from Lynn Shelton — who directed star and (fellow mumblecore director) Mark Duplass in her shaggily amusing *Humpday* (2009) — opens somberly, at a Seattle wake where his Jack makes his deceased brother's friends uncomfortable by pointing out that the do-gooder guy they'd loved just the last couple years was a bully and jerk for many years before his reformation. This outburst prompts an offer from friend-slash-mutual-crush Iris (Emily Blunt) that he get his head together for a few days at her family's empty vacation house on a nearby island. Arriving via ferry and bike, he is disconcerted to find someone already in residence — Iris' sister Hannah (Rosemarie DeWitt), who's grieving a loss of her own (she's split with her girlfriend). Several tequila shots later, two Kinsey-scale opposites meet, which creates complications when Iris turns up the next day. A bit slight in immediate retrospect and contrived in its wrap-up, Shelton's film is nonetheless insinuating, likable, and a little touching while you're watching it. That's largely thanks to the actors' appeal — especially Duplass, who fills in a blunderingly lucky (and unlucky) character's many blanks with lived-in understatement. (1:30) *Albany*, *Embarcadero*, *Sundance Kabuki*. (Harvey) **SFBG**



**WERNER HERZOG IN HIS 2010 DOC *CAVE OF FORGOTTEN DREAMS*, SCREENING THIS WEEK AT THE CASTRO. | PHOTO BY MARC VALESSELLA**

Schedules are for Wed/20-Tue/26 except where noted. Director and year are given when available. Double features (and more) are marked with a •. All times pm unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$6. "Colectivo Cinema Errante presents: Brazilian Voices of Cinema:" *Dona Flor and Her Two Husbands* (Barreto, 1976), Sun, 8.  
**BALBOA** 3630 Balboa, SF; www.cinemafsf.com/vogue. \$7.50-10. "Best of God" and "Best of Drugs," illustrated talks by comedian Owen Egerton using religious films and educational scare films, Wed ("God") and Thu ("Drugs"), 7:30.  
**BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS** 1924 Cedar, SF; (510) 841-4824. Donations welcome. *A Noble Lie: Oklahoma City 1995* (Lane, 2011), Sat, 7.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. Frameline 36; San Francisco LGBT Film Festival, Wed-Sun. Visit www.frameline.org for schedule and tickets. •*Pina* (Wenders, 2011), June 26-27, 7 (also June 27, 3:05), and *Cave of Forgotten Dreams* (Herzog, 2010), June 26-27, 9 (also June 27, 5:05).  
**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-10.25.  
**Bel Ami** (Donnellan and Ormerod, 2012), call for dates and times. **Bernie** (Linklater, 2012), call for dates and times. **Peace, Love and Misunderstanding** (Beresford, 2011), call for dates and times.  
**"FILM NIGHT IN THE PARK"** This week: Old Mill Park, 300 block of Throckmorton, Mill Valley; www.filmnight.org. Donations accepted. *Enchanted* (Lima, 2007), Fri, 8. Dolores Park,

Dolores at 19th St, SF. *Mamma Mia!* (Lloyd, 2008), Sat, 8.  
**LUMIERE** 1572 California, SF; www.48hourfilm.com. "48 Hour Film Project," premiere screenings, June Wed-Thu, 6:45, 9:15.  
**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Behind the Scenes: The Art and Craft of Cinema with Editor Curtiss Clayton:" *To Die For* (Van Sant, 1995), Wed, 7; *Rick* (Clayton, 2003), Fri, 7; *Maladies* (Carter, 2012), Fri, 9:20. "Gregory Peck: An Agreeable Gentleman:" *The Man in the Grey Flannel Suit* (Johnson, 1956), Thu, 7; *To Kill a Mockingbird* (Mulligan, 1962), Sun, 4:45. "One-Two Punch: Pulp Writers Dorothy B. Hughes, Mickey Spillane, Elmore Leonard:" *In a Lonely Place* (Ray, 1950), Sat, 6:30; *Fallen Sparrow* (Wallace, 1943), Sat, 8:30. "Afterimage: Three Nights with Nathaniel Dorsky:" "Films of Nathaniel Dorsky: Devotional Songs (2002-04)," Sun, 7:30.  
**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-10. Frameline 36: San Francisco LGBT Film Festival, Wed-Sat. Visit www.frameline.org for schedule and tickets. *How to Grow a Band* (Meatto, 2011), Wed-Thu, 9:15. *Marley* (Macdonald, 2012), Wed-Thu, 6:30. *Ultrasonic* (Rao, 2011), June 22-28, 7, 8:45 (also Sat-Sun, 3:30, 5:15).  
**SF FILM SOCIETY CINEMA** 1746 Post, SF. \$10-11. *The Story of Film: An Odyssey, Part Four: European New Wave; New Directors, New Forms* (1960s) (Cousins, 2011), Sat, noon. British TV series; new episodes every Sat through June 21. *Found Memories* (Murat, 2011), June 22-28, 2:30, 4:30, 6:30, 8:30. *The Woman in the Fifth* (Pawlikowski, 2011), Wed-Thu, 3, 5, 7, 9. **SFBG**

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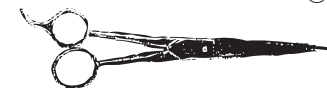
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## FILM LISTINGS

### MOVIE VENUE



**HONEST ABE (BENJAMIN WALKER) SLAUGHTERS THE UNDEAD IN *ABRAHAM LINCOLN: VAMPIRE HUNTER*, OUT FRI/22. | PHOTO BY STEPHEN VAUGHAN**

The following is contact information for Bay Area first-run theaters.

**Balboa** 38th Ave/Balboa. 221-8184.  
[www.balboamovies.com](http://www.balboamovies.com).

**Bridge** Geary/Blake. 267-4893.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893.

**Embarcadero Center Cinema** 1 Embarcadero Center, promenade level. 267-4893.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Kabuki Cinema** Post/Fillmore. 929-4650.

**Lumiere** California/Polk. 267-4893.

**Marina Theatre** 2149 Chestnut.  
[www.intsf.com/marina\\_theatre](http://www.intsf.com/marina_theatre)

**Metreon** Fourth St/Mission.  
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**1000 Van Ness** 1000 Van Ness.  
1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893.

**Presidio** 2340 Chestnut. 776-2388.

**SF Film Society Cinema** 1746 Post.  
[www.sffs.org](http://www.sffs.org)

**SF Centre** Mission between Fourth and Fifth sts. 538-8422.

**Stonestown** 19th Ave/Winston. 221-8182.

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**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

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**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980.

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Livermore - Vine Cinemas  
Union City - Century 25 Union Landing  
**MARIN** Fairfax - Fairfax 5 Theatre  
**NORTH COUNTIES**  
Healdsburg - Raven Film Center

**NORTH COUNTIES**  
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Sonoma - Sonoma 6 Cinemas  
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Santa Rosa - Summerfield Cinemas  
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## LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343527-00 The following person is doing business as **HAKKASAN SAN FRANCISCO** One Kearny Street, San Francisco, CA 94108. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Richard Miyashiro, Operation Director. This statement was filed by Jennifer Wong, Deputy County Clerk on May 18, 2012. **L#113613 May 30, June 6, 13 and 20, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343603-00 The following person is doing business as **PL Wholesale Distribution** 1257 Avenidas Las Brisas San Jose, CA 95131. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Patrick Luong. This statement was filed by Marielyne L. Argente, Deputy County Clerk on May 22, 2012. **L#100001, June 6, 13, 20, and 27, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343628-00 The following person is doing business as **Twin Peaks Auto Service** 598 Portola Drive, San Francisco, CA 94131. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Johnny G. Cheng. This statement was filed by Michael Jaldon, Deputy County Clerk on May 23, 2012. **L#113612 May 30, June 6, 13 and 20, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343681-00 The following person is doing business as **Bay City Designs** 817 Carolina Street, San Francisco, CA 94107. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Patrick O'Donogue. This statement was filed by Maribel Jaldon, Deputy County Clerk on May 25, 2012. **L#113614 May 30, June 6, 13 and 20, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343928-00 The following person is doing business as **M. Tolch & Son** 1100 Potrero Avenue San Francisco, CA 94110. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date June 6, 2012. Signed by Scott Martinez. This statement was filed by Michael Jaldon, Deputy County Clerk on June 6, 2012. **L#100003, June 13, 20, 27 and July 4, 2012**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0343931-00 The following person is doing business as **Bay Area People Solutions** 565 Sausalito Blvd., Sausalito, CA 94965. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/6/12. Signed by Cherie Larson. This statement was filed by Michael Jaldon, Deputy County Clerk on June 6, 2012. **L#001123 June 13, 20, 27 and July 4, 2012**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **JUNE 6, 2012.** To Whom It May Concern: The name of the applicant is: **WAY OUT CAFE** . The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3188 MISSION ST., SAN FRANCISCO, CA 94110-4504. Type of License Applied for: **41 ñ ON-SALE BEER AND WINE ñEATING PLACE** . PUBLICATION DATES: **JUNE 13, 20, and 27 2012. L#100004**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-548728. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF SCARLETT ISABELLA WOLFE for change of name. TO ALL INTERESTED PERSONS: Petitioner **SCARLETT ISABELLA WOLFE** filed a petition with this court for a decree changing names as follows: Present Name **SCARLETT ISABELLA WOLFE**. Proposed Name: **SCARLETT CORLISS WOLFE**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: AUGUST 14, 2012. Time: 9:00 AM room - 514. Signed by Donald Sullivan, Presiding Judge on JUNE 24, 2012. Endorsed Filed San Francisco County Superior Court on JUNE 14, 2012, by Deborah Steppe, Deputy Clerk. **PUBLICATION DATES: JUNE 20, 27 JULY 4, 11, 2012. L#100005**

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0344018-00 The following person is doing business as **TENANTS BUYING REAL ESTATE** 870 MARKET ST. SAN FRANCISCO, CA 94102. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date JUNE 11, 2012. Signed by RICHARD HURLBURT. This statement was filed by Maribel Jaldon, Deputy County Clerk on JUNE 11, 2012. **L#100005, June 20, 27 and July 4, 11 2012**

FOR MORE VISIT  
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FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0344097-00 The following person is doing business as **BLACK HUMAN RIGHTS LEADERSHIP COUNCIL OF SAN FRANCISCO** 4909 3RD ST. SAN FRANCISCO, CA 94124. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date JUNE 15, 2012. Signed by FRANCISCO DA COSTA This statement was filed by Marielyne L. Argente, Deputy County Clerk on JUNE 15, 2012. **L#100004, June 20, 27 and July 4, 11 2012** ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-12-548668. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Toader Vornicu for change of name. TO ALL INTERESTED PERSONS: Petitioner Toader Vornicu filed a petition with this court for a decree changing names as follows: Present Name **Toader Vornicu**. Proposed Name: Theodore Vornicu . **THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 24, 2012. Time: 9:00 AM room ñ 514. Signed by Donald Sullivan, Presiding Judge on May 21, 2012. Endorsed Filed San Francisco County Superior Court on May 21, 2012, by Elias Butt, Deputy Clerk.** Publication May 30, June 6, 13 and 20, 2012. L#113615

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-12-548671. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Frederick Wayne Lender for change of name. TO ALL INTERESTED PERSONS: Petitioner Frederick Wayne Lender filed a petition with this court for a decree changing names as follows: Present Name: Frederick Wayne Lender . Proposed Name: Phred Lender. **THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 7/24/2012. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge on May 22, 2012. Endorsed Filed, San Francisco County Superior Court on May 22, 2012 by Deborah Steppe, Deputy Clerk.** Publication dates: June 6, 13, 20, 27, 2012. L#100002

PUBLIC NOTICE OF MEETING SAN FRANCISCO AIDS FOUNDATION BOARD OF DIRECTORS FULL REGULAR MEETING 1035 MARKET STREET, SUITE 400 SAN FRANCISCO, CA 94103 JUNE 20, 2012 6:00-9:00 PM Notice is hereby given that a full regular meeting of the San Francisco AIDS Foundation Board of Directors will be held at 6:00 pm on Wednesday, June 20, 2012 in the 3rd floor swing space room at San Francisco AIDS Foundation located at 1035 Market Street in San Francisco, CA.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The registrant listed below have abandoned the use of the fictitious business name Saille Mucial Arts 1632 C Market Street, San Francisco, CA 94102. The fictitious business name was filed in the County of San Francisco under File# 0342282-00 on: 3/27/12. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Elizabeth Ann Lowell 719 Jackson Street, Albany CA 94706. This business was conducted by a general partnership. Signed Elizabeth Lowell. Dated: May 7, 2012 by Marielyne L. Argente, Deputy County Clerk. #113611 May 30, June 6, 13 and 20, 2012

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# PSYCHIC DREAM ASTROLOGY

## JUNE 20-26, 2012

### ARIES

March 21-April 19

It is the way that you respond to things that counts now, Aries. When you feel threatened or overwhelmed it's easy to act defensively and engage in or start stupid fights. No matter how passionately you feel entitled to your feelings, slow down and consider the consequences before you act.

### TAURUS

April 20-May 20

Keep your eyes on the prize. You are meant to thrive, and this week you need to stay focused on your goals so that you can do just that! Reach out to others for help, and learn the value of collaborating without diluting your vision or will. Flexibility and vitality will carry you through.

### GEMINI

May 21-June 21

This week, clear, unequivocal communication will bring your game to the next level, Gemini. Be direct and compassionate as you assert your needs, or respond to the needs of those around you. Make the kind of deep changes that you need in your relationships by gently asserting your true wishes with others.

### CANCER

June 22-July 22

Your gut feelings will guide you to where you need to go if you let them, Moonchild. Your instincts live in a place that requires some stillness to get to. Alone time may feel counter-intuitive this week, but you need to spend some time in a sweet little place called Me. Minimize activity and maximize your receptivity.

### LEO

July 23-Aug. 22

When you feel bad, it's hard to believe that you have any choice in the matter. Heartache and disappointments can be like a sieve for your good vibes, but you should remember that you have options. Look for possibility in even the crappiest of your circumstances and choose to put your energies into that, Leo.

### VIRGO

Aug. 23-Sept. 22

Effort, hard work, and patience will bring you to the pot of gold at the end of the rainbow. The kind of success that awaits you this week is most gracefully achieved when you share with others. If you forget to include others in the good of your life, it has a way of eclipsing your abundance, so put yourself out there.

### LIBRA

Sept. 23-Oct. 22

You're looking for love in all the wrong places again, Libra. Until you start with yourself, you are unlikely to get off this carousel. Unplug everything and cancel plans! Quit it with the distractions until you get right with yourself. Only then will you be able to take care of things in a way that makes things good.

### SCORPIO

Oct. 23-Nov. 21

When things get stuck you can try to unstick 'em, but what do you do when that isn't working? There needs to be a point when you accept the limitations of your situation, Scorpio. Stop trying to get your square peg into that round hole, and put your energy where it can thrive instead. Move onwards and upwards, pal.

### SAGITTARIUS

Nov. 22-Dec. 21

Where you focus your energies, they multiply! So simple, but easy to forget. This week, your challenge is to be real with yourself about your concerns while not letting them blossom into major fears. If you don't know what will happen next, try imagining things turning a corner and improving, Sag.

### CAPRICORN

Dec. 22-Jan. 19

You are engaged in a process in which you can better get to know yourself, and even let others get closer to you, too. Be patient this week! You can most certainly move through things quickly now, but if you do that, you are unlikely to stay emotionally present. Slow and steady yields the best results, Cap.

### AQUARIUS

Jan. 20-Feb. 18

Be open to change, both the kind that you need to create and the stuff that happens out of your control. If you can be your own anchor, you don't need to define your security or happiness through outside conditions. Bring the best you've got to the inevitable in your life this week.

### PISCES

Feb. 19-March 20

Remain true to your ideals, even when your moods try to tear you away from them. When you're freaking out it's easy to convince yourself that you deserve to do whatever you want, but it isn't so. Rise to the occasion and act with integrity this week, especially when the going gets rough. SFBG

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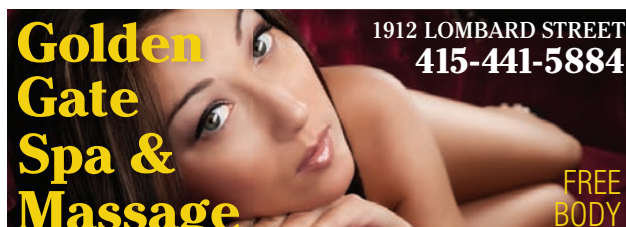
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